

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-first Year.

Price, 15 Cents.

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LXI.—NO. 15

NEW YORK, WEDNESDAY, OCTOBER 12, 1910

WHOLE NO. 1594



MRS. LOGAN FELAND
Soprano

MR. FRANCIS STUART,
TEACHER OF SINGING, PUPIL OF LAMPERTI THE ELDER.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."—FRANCESCO LAMPERTI.
Studios 1103-4 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY,
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNEGIE HALL, New York.
Telephone: 2634 Columbus.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal Courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

MADAM JOSEFA MIDDECKE,
VOICE CULTURE—
PERFECT TONE PRODUCTION.
Only students who wish to study seriously desired.
204 and 206 West 81st St., New York.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,
BARIOTONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

WALTER HENRY HALL,
Organist and choirmaster, St. James' Church, New York; conductor, Brooklyn Oratorio Society; extension lecturer on Church Music, Columbia University, 430 West 116th St., New York City.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 617 West 138th St., City.

LEOPOLD WOLFSOHN,
PIANOFORTE INSTRUCTION.
Studios: 111 West 117th St., New York; Telephone, 6408-J Morningside, Pouch Gallery, 145 Clinton Ave., Brooklyn; Telephone, 2173 Prospect.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone, 1350 Columbus.

VIRGIL GORDON,
PIANO INSTRUCTION.
West Eighty-sixth Street Studios.
257 West 86th Street, near Broadway, New York.
Tel., 6910 Riverside. Prospectus on Application.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
Ryan Building, Room 111.
No. 140 West 42d St., New York.

MR. AND MRS. LOUIS SAJOUS,
TEACHERS OF SINGING.
The Natural Method of Tone Production founded on the Scientific Laws of Vocal Physiology.
Residence Studio, 2 West 10th St., New York City.

ENRICO DUZENSI,
OPERA TENOR.
Teaches old Italian method. Teacher of Paula Woenning, of Metropolitan Opera; Reginald Roberts, tenor; Mary Cryder, well-known teacher, Washington, D. C. Good voices cultivated by contract.
49 West 76th St., New York.

MRS. J. HARRISON-IRVINE,
Pianist—Accompanist 875 Carnegie Hall,
Instruction—Coaching New York.
Telephone, 1330 Columbus.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
864 Carnegie Hall.
Cala Aarup Greene, Pianist.

STEINBRUCH MUSICAL INSTITUTE,
Voice Culture, Piano, Violin, Ensemble Playing, Harmony and Composition.
Director: Hugo Steinbruch.
206 Eighth Avenue, Brooklyn, N. Y.

MARY WAGNER GILBERT,
TEACHER OF PIANO.
Leschetizky Method. Pupil of Xavier Scharwenka.
Studio, 826 Carnegie Hall.

SIGHT READING
For Vocalists and Instrumentalists.
MME. C. TROTIN.
Phone 5410 River. Carnegie Hall
Send for Pamphlet. Studio 805.

GRAND CONSERVATORY OF MUSIC,
Special course of teachers and professionals. Degrees granted. Thorough course for beginners.
Dr. E. Eberhard, Pres't, 57 W. 93d St., New York. Phone, 2147 River. (Thirty-fifth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

THOMAS BALL COUPER,
Certified Pupil of Prof. Sevcik, Prague.
VIOLIN VIRTUOSO AND INSTRUCTOR.
RECITALS AND MUSICALES.
508 Carnegie Hall, New York.
Phone, 6715 Columbus. 1 to 6 Tuesdays and Fridays

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

LOUIS STILLMAN,
Piano playing according to physiological and psychological laws.
514 West 114th Street, N. Y.

MR. SAMUEL BOWDEN MOYLE,
Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian.
Residence-Studio,
No. 43 East 21st St., New York City.

MORITZ E. SCHWARZ,
Ass't Organist Trinity Church, New York. Recitals and Instruction. Address Trinity Church, New York, or Hasbrouck Institute, Jersey City, N. J.

AMERICAN CONSERVATORY OF MUSIC OF THE CITY OF NEW YORK
(Chartered by Board of Regents.)
EMIL REYL, Director.
SINGING, PIANO, ORGAN, VIOLIN, CELLO, THEORY AND COMPOSITION.
Grand Opera School, 305 East 86th St.

MRS. WM. S. NELSON,
VOCAL INSTRUCTION AND ACCOMPANIST.
1524 Chestnut St., Philadelphia, Mon. and Thurs.; 359 Main St., East Orange, N. J., Wed.; 1423 Broadway, New York, Tues. and Fri.; 6 Oakwood Court, Orange, N. J.

OTTO W. WITTEMAN,
PIANOFORTE INSTRUCTION.
824 Carnegie Hall, New York.
Tel., 1350 Columbus.

ANNIE FRIEDBERG,
Voice Culture, Art of Singing, Sight Reading, Coaching for Opera, Church and Concert. American representative of Leonard's illustrated Musical Journal, Berlin. Studio, 51 East 59th St. Residence, 50 Morningside Ave., West.

EFFIE STEWART,
DRAMATIC SOPRANO.
Vocal Instruction. Concert and Oratorio.
35 West Eleventh St., New York.
Phone, 4777 Chelsea.

JOHN W. NICHOLS,
TENOR.
Concerts—Oratorios—Recitals.
Studios: 801-802 Carnegie Hall, New York City.
Phone, 976 Columbus.

MME. SIDKY BEY,
MESSO SOPRANO.
Concerts and Recitals.
Care of Musical Courier, 437 Fifth Ave., N. Y.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
810 Carnegie Hall, New York.

WILBUR A. LUYSTER,
SIGHT SINGING.
(Galin-Paris-Chevé Method.)
Special preparations of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.
Address: Metropolitan Opera School, 1425 B'way.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park,
Phone, 3187 Gramercy. New York City.

BRUNO HUHN,
TEACHER OF STYLE, DICTION AND REPERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 66th St., New York.
(Subway express station.) Phone, 8831 Riverside.

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Conductor, choral clubs, etc. 1204 Carnegie Hall.

LAMPERTI SUMMER SCHOOL OF VOCAL MUSIC.
Baxter Building, Portland, Me.
Beginning June 25th.
Mrs. RATCLIFFE CAPERTON, successor to the Maestro, G. B. LAMPERTI.
Formerly his authorized representative and assistant. Address for terms, etc., The Gladstone, Phila. Winter studios: Ogontz School, The Gladstone, Phila., Pa.

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons, Pouch Gallery, Brooklyn.
133 Carnegie Hall, New York.
Season Opens October 4th.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

MME. ADELE LEWING,
COMPOSER—PIANISTE—INSTRUCTION.
Certificate of Theodor Leschetizky.
Address: Residence-Studio, 1125 Madison Ave. Tel., 3788 Lenox. Or care of Steinway Hall.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

HALLETT GILBERTE,
TENOR—COMPOSER.
Composer of "Serenade," "The Raindrop," "The Bird," "Youth," "Mother's Cradle Song."
Hotel Flanders, 133 W. 47th St.
Phone, 3021 Bryant.

MARK ANDREWS,
CONCERT ORGANIST.
21 E. 17th St., New York, or
32 So. Willow St., Montclair, N. J.

SIEGMUND GROSSKOPF,
SOLO VIOLINIST AND INSTRUCTOR.
ELISE GROSSKOPF,
SOPRANO—VOCAL INSTRUCTION.
1204 Carnegie Hall, New York.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert Pianists, and the training of teachers.
46 E. Indiana Street, Chicago, Ill.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and 'Cello Department, Paul Morgan,
914 Carnegie Hall, New York.

FLORENCE HAUBIEL PRATT,
PIANIST AND BALLAD SINGER.
251 West 87th Street.
Tel., 3656 River.

JORGE G. BENITEZ,
BARIOTONE—TEACHER OF SINGING.
165 West 71st St., New York.
Indorsement by teacher: "Jorge Benitez I consider eminently suited to impart the art of singing in all its branches. Any student who diligently works with him will find great benefit therefrom."
EMILIO DE GOGORZA.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Phone, 5757 Columbus. 913 Carnegie Hall.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
801-802 Carnegie Hall, New York.

FLORENCE MOSHER,
PIANIST—INSTRUCTION.
Certificated by Theodor Leschetizky in 1894.
The Mosher-Burbank Lecture Recitals.
Address: 137 East Seventy-third street, New York.

AMY GRANT,
78 West 53th St., New York.
READINGS WITH MUSIC.
"Electra," "Pelleas and Melisande," "Salome," "Enoch Arden," etc. Instruction.

CARL FIQUÉ, Piano
KATHERINE NOACK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK,
(pupil of Theodore Leschetizky) announces the opening of a Resident Piano School for Girls in New York City, October 12, 1910. For catalogue, apply to Miss ELINOR COMSTOCK, 749 Madison Ave.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
Branch Office, "Musical Courier."
954 Eighth Ave., near 56th St.
Phone, 3555 Columbus.

Miss GENEVIEVE BISBEE,
PIANIST—INSTRUCTION.
—Leschetizky Method—
Residence Studios: 38 East 60th St.
Phone, 6109 Plaza

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

MME. EMMA A. DAMBMANN
CONTRALTO.
Voice Culture and Art of Singing. Concert and Oratorio. Residence Studio, Hotel Calmet,
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE,
230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

WIRTZ PIANO SCHOOL,
School for Solo Playing, Ensemble Playing, Accompanying and Theory.
Classes in Methods for Teachers.
246 West 121st St., New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

DANIEL VISANSKA, VIOLINIST.
Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils.
Address: 488 St. Nicholas Ave., New York.
Mondays and Thursdays, 10 So. 18th St., Phila.

J. JEROME HAYES,
VOCAL INSTRUCTOR.
Van Dyck Studios, Eighth Ave. and 56th St.
Phone, 594 Columbus.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332-79th St.

THE VON ENDE VIOLIN SCHOOL,
58 West 90th St., New York.
Violin, Anton Wittek, the famous violinist; Herwegh von Ende, J. Frank Rice, Piano, Albert Ross Parsons, Antoinette Ward. Singing, Adrienne Remenyi, Jacob Massell.

FIDELLA DARIO,
VOICE TEACHER, CHORAL DIRECTOR AND COMPOSER.
Applicants received Wed. 3 to 4; Thursday 1 to 2.
203 Carnegie Hall. Phone, 1350 Columbus.

JULIAN WALKER,
TEACHER OF SINGING.
Pure tone. Artistic interpretation.
Residence Studio, 55 West 95th St., New York.

GARIBALDI ARRIGHI,
VOICE CULTURE.
Metropolitan Opera House Studios.
1425 Broadway, New York.
Telephone, 1274 Bryant.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Summer Address: Caie of Direction Artistique du Kursaal d'Ostende, Belgique.

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC, HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic, 2894.

ROBERTO CORRUCINI,
Vocal Instruction.
GRAND OPERA REPERTOIRE SPECIALIST.
Phone, 37 West 60th St.,
8865 Columbus. N. Y. City.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston.

ALBERTA LAUER,
PROFESSIONAL ACCOMPANIST.
Recommended by Jonas and Teichmüller.
78 West 94th St. Phone, 3274 River.

MILTONELLA BEARDSLEY,
PIANIST.
143 Carnegie Hall, New York.

A. BUZZI-PECCIA,
ITALIAN VOCAL SPECIALIST.
Especially recommended by CARUSO, SEMBRICH, DE RESZKE and greatest artists.
Circular on application. By mail only.
33 WEST 67TH STREET, Atelier Building.

PAUL VOLKMANN,
TENOR.
Management The Quinlan International Musical Agency, successors to the Wolfsohn Bureau,
1 West 34th Street, New York.
Philadelphia Address, 10 South 18th St.



MAXIMILIAN PILZER
VIOLINIST
Concert Direction M. H. Hanson
437 Fifth Avenue, N. Y.

Grace Kerns

SOPRANO
ST. BARTHOLOMEW'S CHURCH, NEW YORK
Management: WALTER R. ANDERSON
5 West 38th Street

Charles Wakefield Cadman Paul Kennedy Harpor
IN THEIR
AMERICAN INDIAN MUSIC-TALK
For Terms and Dates, CADMAN
18 McKee Place • Pittsburgh, Pa.

HARRISON M. WILD Concert Organist
KIMBALL HALL, 243 Wabash Ave., CHICAGO
INSTRUCTION
CONDUCTOR—Apollo Musical Club, Mendelssohn Club

MARGARET KEYES
CONTRALTO
Concert, Oratorio and Recitals
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
Successors to the Wellesley Bureau
3 West 34th Street New York



ORMSBY
SOPRANO
For Dates and Terms Address
HAENSEL & JONES
1 East 42d Street, New York

Granberry Piano School
GEORGE FOLSOM GRANBERRY, Director
Practical Training Courses for Teachers
Artistic Piano Playing
THE FAELTEN SYSTEM
Booklets—Carnegie Hall—New York



BOWNE
F. B. BOWNE
S T DRAMATIC SOPRANO
104 FIFTH AVENUE NEW YORK

CAROLINE HUDSON-ALEXANDER
SOPRANO
Soloist Plymouth Church, Brooklyn
Management: WALTER R. ANDERSON, 5 West 38th St., New York
Phone, 349 Murray Hill

R. LUTIGER GANNON
CONTRALTO
E 715 Kimball Hall • Chicago

WILLIAM DOENGES Violin Soloist
Violin Instruction, Savick Method
Studio: 1947 Broadway, New York
Phone, 4668 Columbus

DUNNING SYSTEM
OF IMPROVED MUSIC STUDY FOR BEGINNERS
The only system endorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it. Booklets, descriptive of the system and giving written endorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others, sent upon application.
MRS. CARRIE L. DUNNING, 11 West 36th Street NEW YORK

ADKINS
BARITONE
Management: LOUDON G. CHARLTON
CARNegie HALL
Personal Address: 34 West 44th Street

VICTOR HARRIS THE BEAUFORT
148 West 57th St.
Tel., 2033 Columbus
TEACHER OF SINGING IN ALL ITS BRANCHES

VIRGIL 20th Season
Results
Unsurpassed
Education from beginning to finish
Send for Booklet
Piano School and Conservatory
Fall Term Begins September 19, 1910
MRS. A. M. VIRGIL, Director. School removed to 42 West 70th St., NEW YORK



R. DE LA MARCA
Voice Culture Specialist
Summer Studio from June 1st
Villa La Marca, Yaphank, L. I.

Seventh Year Season 1910-11
LOUIS NORMAN CULLIS
VOICE PRODUCTION
Mr. Cullis is a pupil of the Royal College of Music, London, and teaches the Old Italian (Nava) method, having studied this method under Bouhy of Paris and Vianetti of London, both Nava pupils. He is especially equipped to impart it.
Carnegie Hall.

CARLA PREYER
PIANIST AND COMPOSER
Professor of Music at University of Kansas
LAWRENCE, KANSAS
Recent Compositions:
SCHERZO IN B FLAT MINOR
CONCERTSTUECK FOR TWO PIANOS

Mme. Hildegard Hoffmann
Oratorio and Solo Recitals with
MR. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address: Hill-View on Lake George, New York

VON STEIN ACADEMY OF MUSIC
Incorp. Nov., 1907
HEINRICH VON STEIN, President
Fifteenth Street and Grand Avenue
LOS ANGELES, CAL.

EMMA BANKS
PIANIST
334 West 85th Street, New York Phone, 2423 River
Management: P. ALLEN TURBS, Boston, Mass.

JOHN YOUNG
TENOR
Lower Summit, Yonkers, N. Y.
Phone, 237 M-5

GRACE HALL RIEHLDÄFFER
SOPRANO
Hazelwood Avenue, • Pittsburgh, Pa.

THE STERNBERG SCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia.

CORDELIA W. HULBURD
PIANIST
Grand Forks N. D.

VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Conti 7, P. 2 do

GIOVANNI CASTELLANO
Maestro di Canto
IMPOSTAZIONE, REPERTORIO, PERFEZIONAMENTO
VIA VINCENZO MONTI 49, MILANO

SOPRANO HOTZ
BASSO CANTANTE
STUDIO: 1710 Chestnut Street Philadelphia
VOICE CULTURE

ALFRED HILES BERGEN BARITONE
Recitals and Concerts
DIRECTOR VOCAL DEPARTMENT, VALPARAISO UNIVERSITY. The Week-End at 419 Fine Arts Building
Box, Phone, 4261 Linnell

W. M. EBANN 'CELLIST
CONCERTS, RECITALS, MUSICALES
Studio 13 WEST 42ND STREET. • • • NEW YORK

CARL BRUCHHAUSEN PIANIST
Concerts, Recitals, Musicales
STUDIO: 51 East 59th Street, New York
Telephone, 1946 Plaza

INDIANAPOLIS CONSERVATORY OF MUSIC
Music :: The Speech Arts :: Modern Language
PIANO—Mr. Edgar M. Cawley
Mrs. Edna M. Cawley
Miss Eugenie V. Scoggin
SINGING—Mr. Louis F. Hodgner
Miss Marion Scoggin
VIOLIN—Mr. Johannes Muench
Mrs. Edgar M. Cawley
SPEECH ARTS—
Mr. Charles Williams, Jr., B.
In addition to the above, are twenty teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies. EDGAR M. CAWLEY, Director, 430 N. Meridian St. Indianapolis, Ind.

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Choirmaster Brick Presbyterian Church, Conductor
Mendelssohn Club 412 FIFTH AVENUE, NEW YORK CITY

LEEFSOHN-HILLE
CONSERVATORY OF MUSIC
Weightman Building Philadelphia, Pa.

Louise St. John WESTERVELT
SOPRANO
Concerts, Oratorios, Recitals
328 Wabash Avenue • CHICAGO

Mrs. HALL McALLISTER
Teacher of Singing
MUSICAL MANAGEMENT
407 Pierce Building • BOSTON

Metta K. LEGLER
DRAMATIC SOPRANO
Address: 625 Orchestra Building • • • CHICAGO, ILL.

VOCAL INSTRUCTION Estelle BURNS-ROURE
33 East 22nd Street
CONCERT DATES—MARC LAGEN, 434 Fifth Ave., New York

Margaret RABOLD
SOPRANO
Oratorio, Concerts, Recitals
141 East 16th St., N. Y.

HARRIS, Jr.
TENOR
Recital, Concert
Oratorio
136 West 44th Street, • • • New York, N. Y.

LUCILLE TEWKSBURY
SOPRANO
Auditorium Building
Chicago, Ill.

MARX E. OBERNDORFER
PIANIST, ACCOMPANIST, COACH
Pine Arts Building, Chicago
Stereopticon Musicales in conjunction with
Anna Shaw Faulkner

MARGUERITE VON SCHEBEN
CONCERT
Dramatic Soprano
625 Orchestra Hall, Chicago, Ill.

BENEDICT
CONTRALTO
Soloist, St. Bartholomew's Church
MANAGEMENT
WALTER R. ANDERSON
5 West 38th Street New York
Phone 349 Murray Hill

KITCHELL
TENOR
Solo Management
HAENSEL & JONES
1 EAST 42d STREET, NEW YORK

EDWARD STRONG
TENOR
7 West 92d Street
NEW YORK
Telephone, 1491 River

Lambert MURPHY
TENOR
(St. Bartholomew's)
WALTER R. ANDERSON, Mgr.
5 W. 38th St., New York

M. ME. OHRSTROM-RENARD
Teacher of Voice in All
its Branches
444 Central Park West
New York, N. Y.

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART
VICTOR HEINZE, President DR. WM. CARVER WILLIAMS, Registrar
Fall Term now in progress. Students may register at any time.
Address Registrar, 9th Floor, Auditorium Bldg., Chicago, New Phone Nos. 4565 and 4569 Harrison

CHAPMAN GOOLD
SOPRANO
ADDRESS
2314 Broadway, New York
Telephone, 1426 Riverside

FINNEGAN
Soloist St. Patrick's Cathedral
Concert, Oratorio, Recitals
812 BROADWAY
Room 2, Westinghouse

SWEET
1435 BROADWAY, NEW YORK
Ref. Opera House Building

ALFRED HILES BERGEN BARITONE
Recitals and Concerts
DIRECTOR VOCAL DEPARTMENT, VALPARAISO UNIVERSITY. The Week-End at 419 Fine Arts Building
Box, Phone, 4261 Linnell

W. M. EBANN 'CELLIST
CONCERTS, RECITALS, MUSICALES
Studio 13 WEST 42ND STREET. • • • NEW YORK

CARL BRUCHHAUSEN PIANIST
Concerts, Recitals, Musicales
STUDIO: 51 East 59th Street, New York
Telephone, 1946 Plaza

INDIANAPOLIS CONSERVATORY OF MUSIC
Music :: The Speech Arts :: Modern Language
PIANO—Mr. Edgar M. Cawley
Mrs. Edna M. Cawley
Miss Eugenie V. Scoggin
SINGING—Mr. Louis F. Hodgner
Miss Marion Scoggin
VIOLIN—Mr. Johannes Muench
Mrs. Edgar M. Cawley
SPEECH ARTS—
Mr. Charles Williams, Jr., B.
In addition to the above, are twenty teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies. EDGAR M. CAWLEY, Director, 430 N. Meridian St. Indianapolis, Ind.

Signor DADDI
Tenor Manhattan Opera House
Vocal Studio: 51 East 59th St., New York
Tel., 8736 Plaza

Edith Bowyer WHIFFEN
Pianist-Accompanist
3a Calle Roma, Num 41 CITY OF MEXICO

VOLNEY L. MILLS
TENOR
Grand Forks • • • N. D.

EDMUND SEVERN
VOICE, VIOLIN, PIANO
Studio: 131 W. 54th St. Phone, 253 Columbus

ORATORIOS CONCERTS RECITALS CHICAGO, ILL.

VOCAL INSTRUCTION Estelle BURNS-ROURE
33 East 22nd Street
CONCERT DATES—MARC LAGEN, 434 Fifth Ave., New York

Margaret RABOLD
SOPRANO
Oratorio, Concerts, Recitals
141 East 16th St., N. Y.

HARRIS, Jr.
TENOR
Recital, Concert
Oratorio
136 West 44th Street, • • • New York, N. Y.

LUCILLE TEWKSBURY
SOPRANO
Auditorium Building
Chicago, Ill.

MARX E. OBERNDORFER
PIANIST, ACCOMPANIST, COACH
Pine Arts Building, Chicago
Stereopticon Musicales in conjunction with
Anna Shaw Faulkner

MARGUERITE VON SCHEBEN
CONCERT
Dramatic Soprano
625 Orchestra Hall, Chicago, Ill.

BENEDICT
CONTRALTO
Soloist, St. Bartholomew's Church
MANAGEMENT
WALTER R. ANDERSON
5 West 38th Street New York
Phone 349 Murray Hill

KITCHELL
TENOR
Solo Management
HAENSEL & JONES
1 EAST 42d STREET, NEW YORK

EDWARD STRONG
TENOR
7 West 92d Street
NEW YORK
Telephone, 1491 River

Lambert MURPHY
TENOR
(St. Bartholomew's)
WALTER R. ANDERSON, Mgr.
5 W. 38th St., New York

M. ME. OHRSTROM-RENARD
Teacher of Voice in All
its Branches
444 Central Park West
New York, N. Y.

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART
VICTOR HEINZE, President DR. WM. CARVER WILLIAMS, Registrar
Fall Term now in progress. Students may register at any time.
Address Registrar, 9th Floor, Auditorium Bldg., Chicago, New Phone Nos. 4565 and 4569 Harrison

CHAPMAN GOOLD
SOPRANO
ADDRESS
2314 Broadway, New York
Telephone, 1426 Riverside

FINNEGAN
Soloist St. Patrick's Cathedral
Concert, Oratorio, Recitals
812 BROADWAY
Room 2, Westinghouse

SWEET
1435 BROADWAY, NEW YORK
Ref. Opera House Building

ALFRED HILES BERGEN BARITONE
Recitals and Concerts
DIRECTOR VOCAL DEPARTMENT, VALPARAISO UNIVERSITY. The Week-End at 419 Fine Arts Building
Box, Phone, 4261 Linnell

W. M. EBANN 'CELLIST
CONCERTS, RECITALS, MUSICALES
Studio 13 WEST 42ND STREET. • • • NEW YORK

CARL BRUCHHAUSEN PIANIST
Concerts, Recitals, Musicales
STUDIO: 51 East 59th Street, New York
Telephone, 1946 Plaza

INDIANAPOLIS CONSERVATORY OF MUSIC
Music :: The Speech Arts :: Modern Language
PIANO—Mr. Edgar M. Cawley
Mrs. Edna M. Cawley
Miss Eugenie V. Scoggin
SINGING—Mr. Louis F. Hodgner
Miss Marion Scoggin
VIOLIN—Mr. Johannes Muench
Mrs. Edgar M. Cawley
SPEECH ARTS—
Mr. Charles Williams, Jr., B.
In addition to the above, are twenty teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies. EDGAR M. CAWLEY, Director, 430 N. Meridian St. Indianapolis, Ind.

Chickering

pianos

The Oldest in America
The Best in the World.

CHICKERING & SONS,
ESTABLISHED 1823. BOSTON, MASS.

STERLING Pianos

High Standard of Construction
DERBY, CONN.

The EMERSON

1849—SHORT GRAND—1907

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: *Short but not too short.*

EMERSON PIANO CO. BOSTON CHICAGO

SEND
FOR
OUR
PRICE
LIST
OF

GRAND PRIZE AND GOLD MEDAL ST. LOUIS EXPOSITION 1904

OLD AND NEW
VIOLINS
ITALIAN STRINGS
JOHN FRIEDRICH & BRO.
CELEBRATED FRIEDRICH
TESTED STRINGS
360 FOURTH AVE.,
NEW YORK.

HIGHEST AWARD COLUMBIAN EXPOSITION CHICAGO 1893

VIOLINS
CELLOS
BOWS
STRINGS
CASES
Mandolins
GUITARS

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867

Miss Clara Baur, Directress



Instructs, trains and educates after the best methods of
Foremost European Conservatories. The faculty num-
bers some of the Leading Musicians and Artists of today.
Education MUSIC Languages
Location ideal with respect to home comfort and luxuri-
ous surroundings. The finest and most completely
equipped buildings devoted to music in America. Day
and resident students may enter at any time. Illus-
trated Catalogue FREE.

MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

KRANICH & BACH

PRODUCE PIANOS

OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:
233 to 245 East 23d Street NEW YORK

The Piano that assures
satisfaction is the most
economical to buy—the
Conover.

Send for Catalog

The Cable Company.
Manufacturers
Chicago

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT
East 140th Street and Robbins Avenue NEW YORK

EVERETT PIANOS

Mme. TERESA CARREÑO

Will Throughout Her American Tour 1909-10 use only

EVERETT PIANOS

EVERETT PIANO CO., Boston

THE JOHN CHURCH CO.

NEW YORK CINCINNATI CHICAGO

M. ELFERT FLORIO Teacher of Singing

Grand Opera Tenor Dramatic ("Scale" Milan)

MAESTRO OF THE REAL "VOCE POSTATA" (ITALIAN VOICE PLACEMENT), the foundation
of the whole ART IN SINGING without which "BEL CANTO" or correct singing is an impossibil-
ity. VOCAL TRAINING FROM BEGINNING TO ARTISTIC PERFECTION. Professionals prepared
and coached in grand opera repertory in all modern languages according to the highest traditions
in the leading European opera houses and at the METROPOLITAN. Teacher of EDAMI, Tenor,
Royal Opera, St. Carlo, Naples; JOHN C. BLACK, Baritone, Royal Opera, Berlin; LILLA BRETON,
Soprano, Opera House, Venice; V. SULLIVAN, Tenor; E. OROMONTE, Concert Baritone; ORISCA
WORDEN, Concert Soprano, and many other prominent artists.
Studies: 104 West 79th Street, New York. Cable Address: "FLORIO," Phone, 7662 Schuyler

WINDOLPH FOSTER

COLORATURA SOPRANO

First American Tour Season 1910-11

Exclusive Management:

MARC LAGEN, 434 Fifth Ave., N. Y.

MEZZO-SOPRANO CONTRALTO

Exclusive Management:

MARC LAGEN

434 Fifth Ave., N. Y. City

A. VIRGIL

Virgil School of Music

48 East 22d St., New York

AUTUMN TERM

Begin October 8th

SEND FOR PROSPECTUS

LULU JONES DOWNING

COMPOSER AND ACCOMPANIST

Song Recitals Featuring Vocal Artists of Note

MUSIC ART SHOP 6643 Kenmore Ave., CHICAGO

ALOIS TRNKA

CONCERT VIOLINIST AND INSTRUCTOR OF
THE SEVCIK METHOD

Graduate of Prague Conservatory under Prof. O. Sevcik.

76 West 113th Street, New York

Phone, 203 Harlem.



ZECKWER

SOPRANO

Management: BAENSEL & JONES

1 East 42d St., New York.

Philadelphia Address, 108 N. 3d

Phone, Franklin 381A

EDNA BLANCHE SHOWALTER

COLORATURA AND LYRIC

SOPRANO

Singing Title Role in "Puccini"—Cincinnati, Arg. Sept.

Under Exclusive Management, BAENSEL & JONES

One East 42d Street



JENAEK St. 21,
BERLIN, W. September 17, 1910.

Xaver Scharwenka has returned to Berlin after a very enjoyable vacation spent in Switzerland and the Tyrol. The famous composer-pianist now is giving several hours each day to piano practice and he already is in splendid form for his forthcoming American tour. This return of



XAVER SCHARWENKA.

Scharwenka to the concert arena is one of the interesting events of the season on this side of the water as well as in America, for he is booked to appear there with orchestra in March. I recently heard Scharwenka play at his home. I was charmed at the beauty of his touch and astonished at his virtuosity. He had stopped public playing for fully ten years, but when he took up his practice again his fingers soon regained their former cunning. Scharwenka does not attempt, in fact, does not wish to do the modern "stunts" on the piano that some of the younger giants of the keyboard delight in; he, like Saint-Saëns, belongs to that older school of piano playing that makes for absolute beauty—that produces above all things, legitimate piano tone.

Scharwenka leads a strenuous life. He gets up at five o'clock every morning, summer and winter, and by the time the rest of his family are up he has accomplished a good part of his day's work and attended, above all, to a voluminous daily correspondence. He teaches at the Scharwenka Conservatory three hours every morning; his afternoons are given up to his own practice or to teaching privately at home; and evenings, when he is not filling professional or social engagements, are spent quietly with his own family or with a circle of intimate friends. Socially Scharwenka is a very delightful man. He has an unflinching sense of humor and is one of the best story tellers in Berlin. All in all, Scharwenka may be ranked as one of the commanding musical personalities of this great metropolis, with which he has been identified now for more than forty years. He goes to America this time, not merely as a piano virtuoso, but also as a composer and as a personality whose influence is felt in music the world over.

The season will begin next week and it promises to be fully as remarkable, both in point of the number of entertainments offered and also in the magnitude of the

artists appearing here, as the past season was. True, we always have to reckon with a large number of mediocrities, but less and less attention is paid to them as the seasons go by, and the time is bound to come when the press will ignore altogether all musical performances below a certain niveau, and then these innumerable concerts by mediocrities will die away of their own accord. The nightly performances at the Royal Opera and at the Comic Opera began more than a month ago, but there have been no novelties and no new singers of any note, so that there was really nothing to report about them. The Volkssoper has bravely opened its second season with old favorites of the public, such as Nicolai's "Merry Wives of Windsor" and works by Verdi and Lortzing. It is now almost certain that nothing will come of the big Grosse Opera project on Kurfürstendamm. The company owns the building lot, but further than that nothing has been accomplished, except the engagement of Angelo Neumann as director, and he is at present critically ill. No new concert halls have been built this season and that is an encouraging sign. On the contrary, one of the old ones, the Mozart Hall, has been abandoned as a concert auditorium and has been converted into a cinematograph theater. As such it is already very successful. As a concert hall it was a failure from the start. One new departure, however, is the introduction of popular concerts at cheap prices at the old Tiergarten Hof; here the German Volkslied will be cultivated exclusively.

The Blüthner Orchestra will continue its regular Thursday and Sunday night concerts and it will give besides a series of six big symphony evenings under the leadership of Sigmund von Hausegger during the season. The following are the programs for these concerts:

- I. MONDAY, OCTOBER 10, 1910.
Sixth symphony, C major.....Schubert
Violin concerto.....Mozart
Fifth symphony, C minor.....Beethoven
- II. MONDAY, NOVEMBER 21, 1910.
Hebrides Overture.....Mendelssohn
Allmacht (with orchestra).....Schubert
Variations on a French children's song.....Walter Braunfels
Elfenreigen.....Friedrich Klöse
Aria.....Handel
First symphony, C minor.....Brahms
- III. MONDAY, DECEMBER 12, 1910.
Fourth symphony, E flat major.....Bruckner
Piano concerto in A.....Liszt
Euryanthe Overture.....Weber
- IV. MONDAY, JANUARY 30, 1911.
March of the Three Kings, from Christus.....Liszt
Five poems with orchestra.....Wagner
Kaiser Rudolf's Ride to the Grave (symphonic poem).....Alex. Ritter
Fantastic Symphony.....Berlioz
- V. MONDAY, FEBRUARY 20, 1911.
Symphony, G minor.....Mozart
Piano concerto.....Beethoven
Heldenleben.....Richard Strauss
- VI. MONDAY, MARCH 13, 1911.
Coriolanus Overture.....Beethoven
Siegfried Idyll.....Wagner
Faust Symphony.....Liszt
- Among the soloists announced are Madame von Kraus-Osborne, Ernst von Dohnanyi, Conrad Ansoerge, Madame Noordevier-Reddingius and Dr. Römer.

Alberto Jonas has just returned to Berlin after a delightful summer vacation in Holland, Belgium, Bavaria, and Switzerland. The distinguished pianist and pedagogue is in the best of health and says that he feels as if he could move pianos as well as play on them. He will need all his strength for the coming season, as he is booked for



ALBERTO JONAS.

At Ostend, where he spent part of his summer vacation.

numerous concert appearances in Germany, Austria and Holland, besides having a very large class of pupils to attend to. Jonas has several assistants, but he takes personally any pupil whose talent awakens his interest.

Rudolph Ganz will be heard here in a concert at Beethoven Hall on October 14, when he will play the Huber

concerto, No. 3, with which he made such a hit at the Zurich Music Festival this year, and the Liszt E flat concerto. Dr. Rudolph Siegel will also appear in this concert, conducting the Bruckner A major symphony, No. 6. On January 14 and March 29, Mr. Ganz will be heard further in piano recitals in Beethoven Hall. Hans Huber has completed a new fourth piano concerto, which he has dedicated to Ganz.

Elsa von Grave, who also spent the summer in Bavaria and Switzerland, has returned to town and she will begin her second concert tour of Germany and Austria early in October. This distinguished artist is now one of the favorite women pianists, and she has over twenty dates booked



HANS SACHS' WORKSHOP AT NUREMBERG.
A snapshot taken by Elsa von Grave.

in Germany and Austria for the first half of the season. She is to appear as soloist at one of the symphony concerts of the Blüthner Orchestra this winter.

Mrs. Hanna Butler, the well known Chicago soprano and singing teacher, sailed for home recently. She spent several months here putting the finishing touches on her vocal education under the guidance of Georg Fergusson, of whose work she speaks in the most enthusiastic terms. For a number of years past Mrs. Butler has been a very successful vocal teacher in Chicago. I remember Mrs. Butler very well as a student in Berlin; she used to be at the Stern Conservatory a decade ago, when her sweet flexible voice and facile coloratura attracted a great deal of attention.

Theodore Spiering, the eminent violinist and concertmaster of the New York Philharmonic Orchestra, spent a very pleasant summer in the Tyrol with his family. He will sail for New York via Rotterdam on October 8. Mr. Spiering was present at the premiere of the Mahler eighth symphony in Munich. Numerous compositions for violin by distinguished composers have recently been dedicated to Spiering. Among these are sonatas for violin and piano by Hugo Kaun and August Reuss, both of which Spiering intends to bring out in New York the coming season; further a romance by Kriens and a poem by Carl Busch, the well known Kansas City composer. Spiering has just scored the big Bach C major fugue from the fifth sonata for string orchestra; he has also lately transcribed for violin MacDowell's "In a Log Cabin" and a number of old French and Italian classics. This time Spiering will take his family with him to America. They will not stay in New York, however, but will spend the winter in his native city, St. Louis.

After spending their holidays in Switzerland, Maurice Aronson and his charming and gifted wife, Vera Kaplun Aronson, the Russian pianist, returned last week to Vienna, when Aronson resumed his teaching. Mr. and Mrs. Aronson have a beautiful home at Arenburg Ring 9 in the same house that Godowsky lives in. As an instructor Aronson has always had marked success, be it in Chicago, in Berlin or in Vienna. He has, furthermore, enjoyed the same artistic appreciation and the same material prosperity. Aronson is a brilliant teacher, having been gifted by nature with all those qualities which make for successful pedagogic work, and having acquired by assiduous study those attributes which nature does not give. Above all, Aronson knows how to impart to his pupils what he knows, and he understands, moreover, how to enthrall them and get from them their best efforts and the best results. From his own intimate association with Leopold Godowsky, his pianistic ideals are naturally the highest and he always endeavors to instill into his pupils the same lofty conception of the pianist's art. Aronson is undoubtedly one of the most successful pedagogues in the Austrian capital. Mrs. Aronson, whose pianistic ability is of a very superior order, is assisting her distinguished husband in his pedagogic work,

while at the same time as a member of Leopold Godowsky's artist class at the Imperial Academy of Music she is putting the finishing touches on her own pianistic education.

Hans Taenzler, the now celebrated German tenor, has been engaged to sing the role of Siegfried in French at the Paris Grand Opera and also to make a number of appearances at the St. Petersburg Opera, where he is to receive very large fees. Hans Taenzler is a pupil of Teresa Emerich. Some months ago Angelo Neumann engaged him for the Berlin Grosse Oper at the highest



TERESA EMERICH AND HER DISTINGUISHED PUPIL, HANS TAENZLER.

salary ever paid to a tenor in Germany. The press of the Fatherland commented extensively on the engagement at the time. Emerich pupils are continually getting talked about. Another one who has lately been honored is Miss Florence Wickham, an American girl who completed her studies under Maestro Franz Emerich. She was recently decorated with a gold medal for art and science by the Grand Duke of Schwerin, on the occasion of a very successful appearance at a court concert in Schwerin. Miss Wickham is at present a member of the Metropolitan Opera Company.

September 14 was the 114th anniversary of Cherubini's birthday and it was also the 120th anniversary of the Berlin premiere of Mozart's "Marriage of Figaro." This was also the first performance of the immortal opera in the German language. The performance at that time was a mediocre one, but the work, thanks to its imperishable beauties, was nevertheless successful. On September 24, 1906, the 500th performance of the opera in Berlin took place. The original autograph manuscript score of the "Marriage of Figaro" is here in Berlin in the Royal Library. After Mozart the first to own it was the actor, Schickedanz, who sold it in the year 1800 to the Schneeberg Concert Society; the next owner was a school teacher named Müller, who sold it to a church organist by the name of Schurig in the little town of Aue, and his son, who fell heir to it, disposed of it to Fritz Simrock, the Mozart publisher; and he presented it to the Berlin Royal Library. Thus did this wonderful score finally get into the proper hands. The Berlin Royal Library possesses all of the important Mozart opera scores in the original manuscripts, excepting "Don

Juan." Cherubini's opera, "The Water Carrier," is still occasionally given in Germany, but his other operas, as "Lodoiska," which created a furore at the time of its premiere in Paris in 1791, and "Medea," which in its day was considered his most important creation, are long since forgotten. "Medea" was written in Paris during the French Revolution. "The Water Carrier," which came out in 1800, made Cherubini world famous. In his own day and generation Cherubini was greatly honored by his famous contemporaries, as Haydn, Beethoven and Weber. Weber wrote of him, "Cherubini is one of the few art heroes of our time, whose name, as a master of the classic style and creator of the new, will always shine brightly in the history of music." From 1786 up to the time of his death in 1842, Cherubini made Paris his home. In 1805, after he had become famous, he was invited to go to Vienna and write an opera especially for the Kärntnerthor Theater. Napoleon was in Vienna at the time and the composer both there and in Paris sought the Emperor's favor, but he was each time repelled. He was greatly depressed at this, but he himself refused to receive the youthful Franz Liszt. He lived to regret this, however, for at the time of the composer's death Liszt was in the heyday of his glory and was the most popular artistic personality in all Europe.

Vittorino Moratti, who was the only assistant of the late G. B. Lamperti during the past four years, is that



VITTORINO MORATTI.

Successor to the late G. B. Lamperti as teacher of bel canto.

master's legitimate successor and most of the maestro's pupils have already gone to him. Moratti was born at Bergamo in 1877, and it was there that he received his early musical education. At the age of sixteen he was a successful opera conductor and for four years thereafter

he wielded the baton on various stages in Italy. Numerous great musicians became interested in the gifted youth, among them Piatto, the famous cellist, and Joachim. It was upon the advice of Joachim that Moratti came to Berlin and finished his general musical education at the High School. Lamperti met and became interested in him, and after leaving the high school the young man accepted the great maestro's offer to be his only assistant. Lamperti frequently turned his pupils entirely over to Moratti when himself indisposed. The late maestro often spoke to me



ARTHUR VAN EWEYK (with the white hat) AND HIS FRIENDS. From left to right are seen Carl Fleisch, Arthur Schnabel, Frau de Jong, Teresa Behr and Frau von Astin.

of Moratti's great ability, and it was his intention that Moratti should carry on his work after his death. Only the day before he died a tenor applied to Lamperti for instruction; of course, he could not see the maestro, but Madame Lamperti spoke of it and he said, "Send him to Moratti." Those were almost his last words.

The differences between Richard Strauss and the Intendants of the various operatic stages which have been negotiating for the performance of the "Rosenkavalier" seem to have been amicably settled. At any rate, Intendant Count Seebach, of the Dresden Royal Opera, has come to an understanding with the composer and the first performance of the work will take place in Dresden as previously arranged. It has not been given out what concessions Strauss has made, but it is believed that he has finally agreed to the terms proposed when Count Seebach interviewed him in Garmisch. The "Rosenkavalier" will probably be given its premiere early in January.

ARTHUR-M. ABELL.

Florence Mulford's Class.

Florence Mulford's class of pupils has been greatly increased and this was due to the excellent singing at the musicale which Madame Mulford gave last June. The former class of sixty has grown and now seventy-five voices are being trained by this artistic singer and teacher.

There were twenty-five performances of "Siegfried" and "Die Walküre" at Buenos Aires last season, and "Götterdämmerung" was produced there for the first time with extraordinary success.

MAURICE VERA KAPLUN
ARONSON
Pianist-Pedagogue
Sole assistant of
LEOPOLD GODOWSKY
ARENBERG RING 9, TIER 6, WIEN III., AUSTRIA



ARTHUR

van EWEYK
The DISTINGUISHED DUTCH-AMERICAN BASS-BARITONE
AMERICAN TOUR: Oct., Nov., Dec., 1910, Under the management of H. GODFREY TURNER, 1402 Broadway, New York.

ALEXANDER

HEINEMANN

The Great German Lieder, Ballad and Oratorio Singer

KGL. KAMMERSÄNGER
(Royal Court Singer)

First American Tour

From November, 1910, until June, 1911

First Orchestral Appearance in America, RUSSIAN SYMPHONY ORCHESTRA, November 17, 1910
VOLPE SYMPHONY ORCHESTRA, February 12, 1911

EXCLUSIVE MANAGEMENT:

R. E. JOHNSTON

(By arrangement with Concert Direction, Arthur Bernstein, Holzgraben 6, Hanover, Germany)

St. James Building, Broadway and 26th Street,

New York City



MUSICAL NEWS FROM MUNICH.

Munich had scarcely digested—or left undigested—the Mahler eighth symphony, before it was precipitated into the middle of the French music festival. This took the form of five concerts, three orchestra concerts in the Music Hall of the Exposition and two morning concerts in the Künstlertheater, the series being presented under the auspices of the French "Société Française des Amis de la Musique," which was represented here by its president, Count de Briailles, and a number of its other leading officers and members. The audiences were large. I do not know who paid the expenses, but I am inclined to think that they had less of a deficit to make up, if any, than was the case with most of the musical affairs here this summer, excepting the Mahler symphony and the Wagner performances in the Prinz Regenten Theater, these latter especially having a big profit to show this year thanks to the friendly assistance of Oberammergau. Saint-Saëns, Fauré and Widor were here and either played or directed. The principal conductor was Rhené Baton, who made an excellent impression. The singers were M. Huberdeau, Madame Darlays, Rose Féart and M. Viannenc; the principal players, M. Heyde (violin), M. Maas (cello) and Alfred Cortot (piano). The last named is an exceptional performer, and made perhaps the best impression of all those connected with the concerts. The Munich Madrigal Society, a selected body of singers numbering about fifteen, under Jan Ingenhoven, sang a number of unaccompanied pieces at one concert. The concerts without exception were of a very high order. The composers represented ranged from Berlioz to Debussy and the other ultramoderns. To me the most interesting point was to note how quickly the Germans recognized the great worth of that father of the French modern school, César Franck. His "Symphonic Variations," with M. Cortot at the piano, was the feature of the first performance. Too much praise cannot be bestowed on the work of the Munich Tonkünstler Orchestra, whose adaptability in changing in ten minutes, so to say, from Mahler to the Frenchman is worthy of the highest recognition. In contrast to the hearty reception of Franck's music, I was interested to note the rather cool way in which Dukas' "Sorcerer's Apprentice" was received, in spite of its tremendous success elsewhere. In general, though, the audiences were very liberal with applause, and appeared to be inspired by genuine enthusiasm. Saint-Saëns, in his triple capacity as composer, director and piano player, was especially honored. All in all, this festival, the first in Germany devoted exclusively to French music, was of great value and interest. I think it broadened the German ideas considerably. Let us have more next year.

Arthur Rosenstein, formerly of New York, and at present connected with the Royal Opera House and conductor of the Akademischer Orchester Verband of Munich, has been engaged by Herr Dippel as one of Signor Campanini's assistant conductors for the present season of the Chicago Grand Opera. Mr. Rosenstein has secured leave of absence from the Munich Opera, but will return here immediately at the close of his Chicago engagement. During his stay here he has been working hard at composition, and has produced some excellent songs which have been taken up by some of the leading Munich singers.

Marcella Craft, the well known American singer, and one of the leading sopranos at the Munich Opera, met with great success here last season, and made herself a favorite

with the public, especially with her performance in "Butterfly," her other successes being in "Traviata" and "Celine." The latter was given a festival performance September 21 in honor of the French visitors. Miss Craft is an extremely hardworking, ambitious singer. It means something to be among the leaders in one of the biggest opera houses in Germany, where the competition is even greater than in America. Some day we will hear her "over home" I think, though her Munich engagement still has long to run.

Among the well known American musicians frequently seen here this summer was Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra. Mr. Stokovski heard many of the Wagner festival performances and was present also at the first performance of the Mahler symphony. Item: Mr. Stokovski bought a tam-tam here.

The other day at an auction in Berlin somebody paid \$48 hard cash for a letter once written by a certain Andreas Schachter, court trumpeter in Salzburg, to a sister of Mozart. Would you like to know what was in that letter? I would. Was it purely musical, or—but perish the thought. The moral seems to be, that if you play the cornet and write letters to other people's sisters, you never can tell what they may some day be worth.

Alice Sovereign, the contralto, was present in Munich at some of the Wagner performances in August, stopping over on her way to give a concert in Gmunden, Austria. While here she sang before Felix Mottl, choosing the well known "My Heart at Thy Sweet Voice," from "Samson and Delilah," in which her splendid voice is heard to special advantage. At the close of the aria she was requested by Mottl to add a song, an honor which he seldom extends to anyone. Miss Sovereign was fortunate in having Frank la Forge as accompanist.

The concerts of the Munich Exhibition will be brought to a close with three performances directed by the "Masters of Operetta" as the bill calls them, namely Léhar, Fall and Oscar Strauss, each of whom will direct a concert of his own compositions. Then comes the middle of October and the regular season. Und dann geht es los!

H. O. Osgood.

Ephrem Zimbalist's Triumphs.

Ephrem Zimbalist, the youthful Russian violinist, has risen to fame in a remarkably short time. He possesses to an unusual degree the natural gifts necessary to make a great violinist and added to these he has that keen intelligence which differentiates talent from genius. One attribute which the young man possesses explains to a degree the ease with which he overcomes the greatest difficulties; he has that wonderful quickness of perception which enables him to read music at sight with the lightning like speed of instantaneous photography. The possession of such a gift naturally does away with an enormous amount of hard work which others less fortunate have to go through before they are free to concentrate entirely on technic and interpretation.

Appended are opinions of Frankfort and Mayence critics on the playing of the violinist:

The star of the evening was Zimbalist, the young Russian violinist. He is evidently at his best in passages of a tender or pensive type, of which he gave ample proof in the slow movements of Max

Bruch's "Scottish Fantaisie." His beautiful tone, his poetic conception, as well as the ease with which he overcame the technical difficulties of this composition, and of Tchaikovsky's scherzo, stamp him as one of the most remarkable violin virtuosos of our time. The audience rewarded him by a tremendous ovation.—Abendblatt der Frankfurter Zeitung, October 11, 1909.

Zimbalist can well be pleased with the hearty reception he received last evening. From the moment the young artist drew his first tone he had won our sympathy. Technically he is well equipped, while his bowing is alike remarkable for its beauty and polish. He enters fully into the spirit of the composition, his conception is free and natural and devoid of any striving after effect or sensationalism. We have never heard Tchaikovsky's difficult concerto in D major so perfect in its entirety as Zimbalist rendered it last night. The Slavonic element seems to suit him especially well, and yet he fascinated his hearers quite as much by his spirited rendering of the southern, intoxicatingly sweet melodies of Lalo's "Symphony Espagnole." Unfortunately he gave only three movements of it, but they were quite sufficient to confirm us in our opinion that Zimbalist is a genius among present-day violinists. We shall always greet him with pleasure on our concert platform.—Neuester Anzeiger, Mainz, October 14, 1909.

Zimbalist, the soloist of the evening, played Tchaikovsky's concerto. This composition, with its executive difficulties, enabled the young artist to exhibit his perfect mastery of technic. His brilliant performance roused his audience to great enthusiasm.—Mainzer Journal, October 14, 1909.

Zimbalist met with great success last night. His perfectly marvelous technic, his soft singing tone, his vivid conception and correctness of execution secured for him at the close of Tchaikovsky's difficult concerto the unanimous and tumultuous applause of the audience. His mature perfection is marvelous and it is proof that he has evidently worked earnestly. There is no extravagance in his playing, although it is the privilege of youth to lean toward sentimentality. In Lalo's "Symphony Espagnole" he further strengthened our opinion of his rare artistic qualities. We listened with pleasure to his rendering of its piquant, characteristically national rhythm, but yet we wanted more and should have liked to hear the artist in works of another "genre."—Mainzer Tageblatt.

Fergusson Pupil to Sing Salome.

Stephanie Schwarz, pupil of George Fergusson, who was engaged last season in Dortmund, one of Germany's best Stadttheaters, after a successful season in which she sang all the principal roles, both German and Italian, has been re-engaged and specially selected to sing Salome and the leading role in "Feuersoth," under the personal direction of Richard Strauss, at a performance of these works in January next. It is quite remarkable that so young a singer should be chosen for these roles, but Mr. Fergusson, with whom she has been working again during the summer, says that she is quite equal to it, and that her voice has improved in every way during her last winter's work in the opera. The press, which has been enthusiastic about her work, and those who have heard her prophesy a big career for her.

Buitrago to Visit Spalding in Florence.

Juan Buitrago, who was the first teacher of Albert Spalding, the American violinist, sailed from New York Saturday of week before last on the steamer Berlin for Genoa. Mr. Buitrago has accepted an invitation to spend the entire winter at the beautiful Spalding villa in Florence. It is at this hospitable home where many notable people in the social as well as artistic world have been entertained. Mr. Buitrago has for a number of years passed his summers at the Spalding home at Monmouth Beach, on the northern New Jersey coast. During the life of the late Edward A. MacDowell, Mr. Buitrago was a frequent guest at the MacDowell home. He became well known through his connection with the celebrated American composer.

ALBERTO JONAS
Jenser Strasse 29, Berlin, W.

EDGAR STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N.Y.

E. POTTER FRISSELL
Leschetizky Method

For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano harmony and theory. Apply, Eisenstrasse 16, Dresden, A. Germany.

GEORGE FERGUSSON
BARITONE
Vocal Instructor
AUGSBURGER ST. 64, BERLIN W., GERMANY

VITTORINO MORATTI
VOCAL INSTRUCTION
For four years the only assistant of the late G. S. LAMPERTI
Authorized representative of his method
Berlin W. Landhaus St. 49

HOWARD WELLS
PIANIST AND TEACHER
Authorized Representative of
LESCHETIZKY
Bertholdstrasse 24 Berlin W., Germany

JULIUS CASPER
Address: Care Concert Direction
WOLFF, Berlin, W. Flottwell St. 1

ROMEO FRICK
CONCERT BARITONE AND TEACHER OF SINGING
Address Care of MUSICAL COURIER
Motz Str. 26, Berlin W., Germany

LOUIS BACHNER
PIANIST AND TEACHER
BERLIN
Address: Wartburg Str. 27, Berlin, W.

FRITZ MASBACH
PIANIST and TEACHER
PIANO INSTRUCTION
Berlin W. Uhland Str., 39

VIOLIN VIRTUOSO now concertizing in Europe
"The tradition of JOACHIM especially in the first allegro (Beethoven concerto) was very evident."—Vossische Zeitung, of Berlin.
"A highly endowed violinist. He rendered the Brahms' concerto in an absolutely masterful manner. His playing is distinguished by beauty of tone and great power."—Deutsche Tages Zeitung, of Berlin.

VERNON SPENCER
KLAVIER-PÄDAGOG
HILDBRONNER ST. 16, PORTAL II,
BERLIN W., GERMANY

MUSICAL STOCKHOLM.

Stockholm, September 21, 1910.

For the first performance of the season at the Royal Opera House, September 1, "Lohengrin" was the bill. Our new dramatic tenor, Pozany, from Hungary, had caught a severe cold and could not sing, so the Dane, Herold, hurried to Stockholm and sang at his best the part of the Wagnerian hero. He is very familiar to the public here, having sung many times every year at our Opera. The rest of the cast included Madames Lykseth (Elsa), Clausen (Ortrud), Mr. Sjöberg (Küng), Heron (Telramund), and Wallgren. All the decorations and the costumes of the soloists, as well as those of the chorus were new and very artistic. Armas Jarnefeldt conducted with his customary brilliancy.

John Forsell, baritone, made his réentré as Don Juan September 3. His many friends were assembled to hear him again; he has not sung at Stockholm for over a year, during which he was engaged at the Metropolitan Opera House. Mr. Forsell was a little nervous at the beginning of the opera, but sang and acted as well as he ever did before his departure for America. Miss Horndahl was a pretty Zerlina, and Mr. Sjöberg a good hearted Masetto.

The next evening introduced the new conductor, Tullio Voghera, with the opera "Madame Butterfly." We have not, since the days of Signor Foroni, had an Italian maestro, and that was many decades ago. I think we need a little more of the Italian temperament and intensity here and I am sure that Signor Voghera will infuse the Swedish artists with the best of the Metropolitan Opera House Italian traditions. Signor Voghera was called before the curtain many times. Miss E. Osborne was a charming little Butterfly.

September 17 saw a new Romeo in the Austrian-tenor Kirchner. He sang in Swedish to the great astonishment of the public. The singer does not understand many Swedish words, but sings our language very well for a newcomer. He made a most favorable impression. His next opera will be "Faust," sung in German.

The king was present to hear Mr. Pozany sing in "Lohengrin" on September 19. The singer had not wholly recovered from his illness and was therefore not at his best.

I have hitherto not spoken about our new chorus. Every one who knows what work is required to train a chorus for many operas would be astonished to note the result achieved there. The press has expressed the greatest admiration and the opera director also. Count Stedingk was able to engage new voices with fresh timbre, and the music they gave us quickly made the audience forget the

old chorus which left the Opera on account of salary differences, as I reported to THE MUSICAL COURIER last June.

Our Opera here is a most polyglot institution. Beginning from the top, the director is a Swede, the stage manager is from Germany, one maestro from Italy, the other from Finland, one soprano from Norway, one tenor from Austria, the other from Hungary, and so on. In this way we are wholly Continental. All the singers are friendly and harmonious, so what does the babel of languages harm? Not a trace of primadonnaphobia as yet. Will it always be so?

L. UPLING.

Romeo Frick, Baritone.

Romeo Frick, the American baritone, now in Europe, will undoubtedly make a tour of the United States in 1911, when he will be enthusiastically welcomed back to his native country by his many friends and admirers of his art.



ROMEO FRICK.

Mr. Frick, a native of Indiana, graduated from the Cincinnati Conservatory of Music, where he received his entire vocal training under the guidance of the directress, Clara Baur. Mr. Frick has great natural musical talent and aside from his vocal work is a very skillful performer on the flute. His voice is unusually rich, full and sympathetic. His training was practically completed in America, where he has already made numerous concert appearances, being well known among Western singers. But Mr. Frick is a man who is not easily satisfied with ordinary success. He believes in hitching his wagon to a star, and more than that, he says the important point is "to make sure of getting

into the wagon." So on arriving in Europe the young baritone put himself into the hands of Maestro Franz Emerich, the distinguished vocal teacher, with whom he has been coaching daily for the past few months, adding just the necessary finishing touches to his artistic attainments. During this period Mr. Frick's voice has not only increased in range and volume, but his delivery has also grown bigger and more commanding, so that he feels he has been amply repaid for the time lost from the concert stage.

The singer is at home in all schools, opera, oratorio or lied, and his enunciation is equally perfect in German, French, Italian or English. He commands a pure trill and crisp staccato and is a master of deep feeling. His illustrious teacher has this to say of him: "Romeo Frick is the possessor of a first class baritone voice of volume and unusual range. His organ is flexible and brilliant and he sings all styles of vocal music for baritone with equal facility. Frick is a highly gifted and intellectual artist. His success is assured.—Franz Emerich."

Bispham's English Program.

While David Bispham does not open the Carnegie Hall concert season this year, as he has in seasons past, his annual New York recital is to take place Sunday, October 30. Mr. Bispham will give an all-English program which will include such old favorites as "Edward," by Loewe; "O, Ruddier Than the Cherry," by Handel; "Believe Me, If All Those Endearing Young Charms" and "Down Among the Dead Men." There will be two of Homer's songs and one of Mrs. Freer's, while an interesting feature will be a selection from the new opera "Paoletta," in which Mr. Bispham recently took the leading baritone role in Cincinnati. The program will conclude with a recitation of Longfellow's "King Robert of Sicily," to the incidental music of Rosseter G. Cole.

Lucien Schmit at Ravinia Park.

Lucien Schmit, the young cello virtuoso, was the feature at the Ravinia Park (Ill.) concert on September 2, when he played the "Caprice-Hongroise" by Dunkler with the New York Symphony Orchestra. He was to have played a concerto, but owing to the limited time at his disposal played the brilliant concert number instead. His success was colossal, the 5,000 in attendance applauded with great enthusiasm. Master Schmit was therefore compelled to give an encore, "Butterfly," by Popper. His performance was marked by suppleness, dexterity, impeccable technic, artistic conception and poetic interpretation. At the close of the concert Master Schmit was the recipient of many congratulations.

Henrietta Michelson's New Studio.

Henrietta Michelson, the well known New York pianist and teacher, has opened new studios at 703 Carnegie Hall.

MARC LAGEN

Manager of Distinguished Artists
EDWARD S. BROWN, Assistant Manager

434 Fifth Avenue

NEW YORK CITY



CHARLOTTE

LUND

Prima Donna
Soprano

In America, January to April, 1911

DIRECTION:

MARC LAGEN, 434 Fifth Avenue, New York City



A. CARBONE

Late Member with the Metropolitan Opera Co.

Art of Singing in all
Branches, Voice Production—Interpretation

Thirty years experience
Circular—Carbone's Breath
Controller sent on application

CARNegie HALL, NEW YORK

FLORENCE

PERSONAL ADDRESS:

79 Halsey Street, Newark, N. J.
Phone. 1192 Newark

MULFORD

Mezzo Soprano
Formerly with Conried Metropolitan Opera Company

Under Exclusive Management of
HAENSEL & JONES
No. 1 East 42d Street
NEW YORK

GASTON WILKINS

COMPOSER
AND
ORGANIST

1624 Washington, Denver, Colo.

Mme. de RIGAUD

VOCAL
ART

Teacher of Frieda Langendorff, Metropolitan and Berlin Operas; Christian Hansen, Boston Opera; Elmanoa Francis, Mme. Sherry Opera Co., New York; Fanny Ferguson, Savage Opera; Mme. Santa Morelli, opera in Germany; Olive Scholey, Mabel Leggett and Clementine Tettedoux in concert.
THE LINLAUGH, Broadway, near 100th Street NEW YORK



NINA DIMITRIEFF

SOPRANO

Worcester Festival and Russian Symphony
Opera, Concert, Recital, Oratorio

Manager: J. FRANCKE, 24 W. 31st St. New York



GUSTAV L. BECKER

New and advanced method, based upon scientific pedagogical and aesthetic principles
22 YEARS OF PRACTICAL EXPERIENCE
Address care Stalway Hall, 100 East 14th Street, New York City

YOLANDA MÈRÖ

THE EMINENT HUNGARIAN PIANIST
Management: The Quinlan International Musical Agency
STEINWAY PIANO "USED" 1 West 34th Street, New York

MRS. LOGAN FELAND, SOPRANO.

Mrs. Logan Feland, the soprano, whose portrait adorns the cover page of this issue of THE MUSICAL COURIER, will be recognized as Katharine Cordner Heath, who, following two seasons' absence from the metropolis, again will be heard in important concerts, oratorios, etc. Some of her former achievements while a resident of New York will be recalled. Following two years as soloist at Calvary M. E. Church, Harlem, she was for five years at the West End Presbyterian Church, and soloist at the synagogue, Fifty-fifth street and Lexington avenue. Marrying Captain Logan Feland, of the United States Marine Corps, she went to Paris to study, while her husband went with the fleet around the world. In the French capital she was with Albert Dubulle, who said "She is a singer of superior intelligence and has a voice like a bell." She studied French diction with Vivien Renard, of the Paris Conservatory. With both instructors she made such progress that they prophesied all manner of good things for Mrs. Feland. Some of the more important engagements filled while in New York were these: With the Mendelssohn Glee Club, Manuscript Society, Euterpes, Art Club, several weeks at Chautauqua, N. Y.; Aeolian Hall concerts, and private musicales throughout the East and Middle West. She appeared, too, as soloist at many oratorio and choral concerts in all sections of the country. An Easter concert at Meriden, Conn., last spring brought her splendid notices and gratifying success, singing on this occasion "Miriam's Song of Triumph," with the Meriden Choral Society. October 26 she will sing Hoffmann's cantata "Melusine" with the same society. If re-engagements are the most complimentary events in a singer's career, then Mrs. Feland is to be congratulated, so often does this happen. Audiences admire her before she sings a note, so sweetly sympathetic is her appearance. Conductors know her as a dependable singer, one who knows her music. Accompanists find her perfectly serene, though full of temperament, and all unite in public and private praise of the fair singer.

Altogether when Madame Logan Feland sings, it marks an event. Following are some of her press notices:

Katharine Cordner Heath, soprano, has a beautiful voice and sang with artistic ability. Her solos were all beautifully sung. "I

Know that My Redeemer Liveth" was a triumph. Mount Vernon would like to hear her again.—Daily Eagle.

Perhaps the most brilliant work of the cantata was done by Katharine Cordner Heath in "Summer is Come." The florid and graceful solo seems as if written especially for her voice, and she fairly reveled in its difficulties. Throughout she struck just the right spirit, and the vocal quality of her high notes, especially the A's and C was delightful.—Musical Courier.

Katharine Cordner Heath was most successful in the polonaise from "Mignon," meeting its demands for flexibility with perfect ease. In direct contrast she sang Wagner's "Traume" with dramatic feeling and perfect intonation. Her beautiful voice has gained in breadth of tone since her last appearance here.—Columbus Evening Dispatch.

Katharine Cordner Heath's welcome home was everything she could have desired, and her friends, old and new, expressed their unqualified approval of her notable advance in the vocal art. She has been away long enough for us to see her as others see her, and appreciate her beauty, commanding talent, brilliant style, her voice of delicious purity, with considerable dramatic feeling. It is always true, and her vocalization is clear and smooth.—Columbus Journal.

Katharine Cordner Heath is the most popular soprano Chautauqua has ever had. She is a beautiful young woman, possessed of a voice of delicious purity and great range. Above all, she has a musical brain and sings with authority.—Chautauqua, N. Y., Herald.

"Der Freischütz" aria was delightfully sung by Katharine Cordner Heath. Her softest tones were distinctly heard in the most remote corner of the great auditorium. She is indeed an artist.—Chautauqua, N. Y., Herald.

The star number of the evening was "The Sun Worshipers." In this work Mrs. Heath surpassed herself, being in magnificent voice and using excellent judgment. She has sung here many times before, but never has she achieved such success as her solos in this number.—Tarrytown Press-Record.

Voice Culture and Science.

Science in relation to the voice was the subject of discussion at a joint meeting of the Sections of Education and Physiology at the recent meeting of the British Association for the Advancement of Science, held in Sheffield. The honor of opening the discussion was given to Prof. Wesley Mills, the well known author of "Voice Production Based on Scientific Principles." Professor Mills emphasized the advantage of a scientific education, and the

importance of teachers trying to agree on certain principles. While good work has been done by methods based purely on experience, he considered that teaching based on science as well as experience would be much more satisfactory. Professor Mills himself indicated points on which he thought there ought to be no serious difference of opinion in theory or practice. The discussion was carried on by five gentlemen and one lady, while an Edinburgh physician read a paper on the development of speech and the speech mechanism in the brain. The general impression seemed to be that the question of the relation of science to voice production was of great importance, and that the day of reliance on pure tradition and experience was past.

George Hamlin at Worcester Festival.

George Hamlin's artistic singing at the recent Worcester festival aroused the greatest enthusiasm.

Following are some press comments:

Mr. Hamlin scored a triumph in his interpretation. Dramatic passion glowed in every line and the richness of his tone won instant recognition. His "Invocation to Nature" was an especially authoritative number.—Boston Journal.

The part of Faust was never sung better than by Mr. Hamlin in Worcester.—Boston Herald.

Mr. Hamlin gave repeated proof of his aptitude in the rare art of interpretative singing. It was left to his knowledge of effects and phrasing and to the fervor of his reading to give the greater part of the true emotional appeal of the evening.—Boston Globe.

Though Mr. Hamlin has sung often at festivals in the last few years and has always been a great favorite, he quite outdid himself last night. This admirable artist seems to grow year by year, not merely in the power and authority of his reading, but in the beauty of his singing. His voice was never better than now and he uses it with increasing ease and freedom. Rarely does one hear the trying part of Faust sung with such complete absence of any strain on the singer's part. The performance was a great triumph for Mr. Hamlin.—Springfield Republican.

Fischer, Gracia Ricardo's Accompanist.

Gracia Ricardo, the soprano, has engaged Otto L. Fischer as her accompanist for the season. Their first recital was given at Wells College, Aurora, N. Y., last week. Mr. Fischer's beautiful tone blended finely with the exquisite voice of the singer. Mr. Fischer will also serve as accompanist for Randall Hargreaves, the English bass-baritone. Besides these engagements Mr. Fischer will be heard as soloist at many concerts throughout the autumn and winter. His first booking as solo performer is at South Nyack, N. Y., for Wednesday, October 19.



CINCINNATI MUSIC HALL

College of Music of Cincinnati

The School with the Highest Artistic Standards
LOCATED NEXT TO GREAT MUSIC HALL

Offering every advantage for musical and dramatic culture with Courses in all branches. Eminent teachers. College has its own Orchestra, Chorus, School of Opera, String Quartet, also Theater and Concert Hall. Write for full catalog and Booklet C, telling of splendid positions now held by former pupils.

A. J. GANTVOORT, Mgr.

College of Music of Cincinnati

Cincinnati, Ohio



NEVADA
Van der Veer
Messo-Soprano

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
Successors to the Wolfsohn Series
1 West 34th Street, New York

REED
Miller
Tenor



MRS.
LAURA E.

Baptist Church, New York, and Concert; Mabel Pickard, Toronto, and others on application.

Address: H. E. NASON, Secretary.

MORRILL

SCIENTIFIC VOICE CULTURE

Some prominent pupils: Lillia Snelling, Metropolitan Opera; Cora Remington, Fifth Avenue

STUDIO: The Chelsea, 232 West 23d Street, New York

MARY HISSEM-DE MOSS

SOPRANO
101 WEST 90th STREET
Phone, 3002 River
LOUGH CHARLTON, Manager
Carnegie Hall, New York



Madame JEANNE JOMELLI
PRIMA DONNA SOPRANO

Last Season in America
1910-1911

Late with the Metropolitan and Manhattan
Opera Companies

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 East 34th Street

New York City

WHITEHILL

BASS-BARITONE

Formerly Metropolitan Opera

MANAGEMENT:

QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street, New York

CAROLINE MIHR-HARDY

DRAMATIC SOPRANO

Management: R. E. JOHNSTON

St. James Building, Broadway and 26th Street

New York City

PERRY AVERILL
BARITONE - Teacher

220 W. 89TH STREET, N. Y., TELEPHONE 1097 COLUMBUS



F. AUSTIN
Exclusive Management
MARC LAGEN
434 Fifth Avenue
NEW YORK CITY

Season Commences November 15th, 1910

Fannie BLOOMFIELD ZEISLER

MANAGEMENT

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 West 34th St., New York
STEINWAY PIANO

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Operas, Oratorio and Lieder

Leipzig, Kaiser Wilhelmstr., 61

M. E. ARTHUR NIKISCH

Voice Building and Coaching for Lieder and Opera.

BERLIN: Saturdays and Mondays after Oct. 1

Address: THOMASUS STR. 28, LEIPZIG

EMILIO

DE GOGORZA

Direction: M. S. LAZARD, 1225 Broadway

STEINWAY PIANO USED;



11 RIDGEMOUNT GARDENS, W. C.
LONDON, England, October 1, 1910.

The Cardiff sixth triennial music festival which convened at the interesting South Wales town of Cardiff from September 19 to 24, introduced to hearing four new compositions by British Empire composers, three of the choral order and one symphonic, as follows: Dr. Frederick Cowen's sacred cantata, "The Veil"; Sir Alexander Mackenzie's cantata, "The Sun God's Return," the subject mythological; and a cantata by David Thomas entitled "The Bard," built around an historical-legendary Welsh tale. The orchestral number was Hamilton Harty's symphonic poem, "With the Wild Geese."

The Cardiff festival was, like the Gloucester festival (September 5 to 9), a financial failure, and one asks, Why? But musical festival tournaments are certainly far too big a question in all their ramifications for any kind of a thrashing out process under penalty of offending all the artistic canons and preconceived notions on what is right, held by the universal type of festival management. Whether occupying terra firma this side of the Atlantic, or the other side, the idea on "how not to run a festival" seems to be the same. Else how otherwise would one find the same financial fiascos, the same kind of program making based on the fossilized plus the brand new; the same mediocrity of standard and understanding repeatedly recurrent annually, biannually, and triennially, ad libitum?

If music festivals are given for the education as well as enjoyment of the geographically shut-ins, then, why not programs constructed with that end in view? The last person in the world to be interested in the unknown brand new, in any phase of art, is the provincial man or woman. However, it is only humane to give a hearing to the unknown, and it is better that the trying out be conducted in the Provinces than in the more acutely attuned cities. Fearfully and wonderfully involved are the conditions enwrapping festival making, which to unravel would be a herculean task, and no doubt festivals are really given for those who most need them, even if the criteria of musical art must forever remain an intricate problem to festival board managements.

The first and most ambitious of the new works heard at Cardiff was Dr. Frederick Cowen's sacred cantata, "The Veil." The poem is from the "Book of Orme" by Robert Buchanan, a collection of verses relating to a philosophy on life and death, or the raison d'être of creation, and which throughout breathes an atmosphere of mysticism. Though one may not agree with the philosophy or condone the poem's faulty construction, there is, nevertheless,

a charm in its mystical character that exercises more or less fascination. Necessarily this same mysticism calls for the same character in its translation into musical tone. And it is just in this particular genre of music writing, the abstract, that Dr. Cowen is least effective or convincing. It is not in the subtleties of musical art that Dr. Cowen, of the past or present, excels. When the musical setting of a poem fails to blend in a harmonious oneness of expression with the mood and spirit of the poem, then there has been the missing of some first principle of welding, and the work can hope for no recognition on the basis of the verities of art. All comes to nothing if the music supposedly illustrative of a poem illustrates it not. If the poem is in one mood and the music in another, then the association suggests that of aliens. The words are become pegs upon which to hang the notes, or vice versa, and their joint setting is of negligible quality. Though in its musical character "The Veil" is neither mystic, religious nor imaginative, it is technically good, sane choral writing, and if one dissociates the words, it is found, in parts to be very attractive in a straightforward manner, containing some attractive thematic weaving and fine choral effects. The work is formed in three sections with subdivisions, the titles of these various parts being as follows: "The Veil Woven," "Earth the Mother," "The

Agnes Nicholls, Kirkby-Lunn, Dilys Jones, Walter Hyde, W. E. Carston and Herbert Brown.

The second new work programed was Sir Alexander Mackenzie's cantata, "The Sun God's Return." The story is mythological in character and the music dramatic in context. For the solo voices the work is not wholly concordant with vocal principles, but the soloists, including Perceval Allen, Dilys Jones and Walter Hyde, were all well qualified to cope with its difficulties. Some of the best writing in the score is for the choruses. The orchestration partakes of the modern in character, but it is all too big, too blatant, all too pitched in, in mass effects, for the illustration of the poem or libretto it is associated with. There is a great lack of that "constraint in freedom" that one finds in most of the modern contributions of worth or value, and contrasts of mood or color are non-relevant.

"The Bard," by David Thomas, was the third new choral work listed. Founded on Gray's "Pindaric Ode," the poem describes the conquest of Wales by Edward I, and is national in spirit. It has been transcribed musically for baritone soloist, chorus and orchestra, and opens direct for the solo voice, which part was ably taken by Ivor Foster. Courageous attempts were made by Mr. Thomas to obtain modern orchestral effects, but the orchestral perspicacity that comes but from the school of experience was necessarily absent. Though an opportunity to be heard is not to be neglected, the recognition is too often asked by the young composer on the basis of expectation for what is to be accomplished in the future in place of what has actually been done in the present. It is good business, no doubt, this refusing to hide one's light, but the searchlight of publicity may become a kind of musical boomerang if it strikes but the anticipation of fruition. The technique of orchestral scoring, a development of rather slow evolution, does not reveal its complexities to the novice or neophyte, but on the contrary is a kind of thirty-second degree attainment that is reached by slow and steady steps. But all first aid to a composer's career compositions are curious examples in nouveau art, and though they may receive the O. K. of the pedagogue and the professor, it might be just as well to lay them quietly aside for a while.

The fourth novelty programed was Hamilton Harty's symphonic poem, "The Wild Geese." National in so far as it the musical setting and illustration of a poem dealing with a phase of Irish history, and also in the employment of themes Celtic in character, the work is full of charm and fancy. The harmonization is extremely modern in its combinations, favoring the minor mode, the whole musical construction showing much imagination. It is more an expression of the poem's sentiment than a dramatic exposition, the orchestration is rich, full and tinged with a certain distinction of tonal coloring, and the whole work conceived in a free and spontaneous mood.

Other choral works given at Cardiff were "Elijah," "The Messiah," Brahms' "Requiem," Sir Hubert Parry's "Pied Piper of Hamelin," Strauss' "The Wanderer's Storm Song," Frederick Cliffe's "Ode to the North Wind," Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise." The list of soloists included, besides those mentioned in the new works: M. Zacharevich, violinist; Marie



MARGARET MEREDITH,
The English composer.

Dream of the World without Death," "The Soul and the Dwelling," "Songs of Seeking" and "The Lifting of the Veil." The work opens with an orchestral prelude, but throughout the entire cantata the orchestra is too much subordinated. The best writing is found in the solo numbers and the following artists gave entire satisfaction:

MRS. G. MILLIGAN FOX
IRISH FOLK SONG LECTURER AND
COMPOSER
AVAILABLE IN AMERICA SEASON 1910-11
The Pond Lyceum Bureau, Metropolitan Building,
23rd Street and 4th Avenue, New York City, N. Y.
Sig. LECOMTE
BARITONE METROPOLITAN OPERA CO.
Will Resume Instruction October, 1910
STUDIO: 83 EAST 84th STREET, NEW YORK
During Summer in London, 13 Southwold Mansions, Eglis Ave., W.

Mr. WILLIAM SHAKESPEARE'S
Address in England is Mansfield Lodge, 15 Hamilton Terrace, St. John's Wood, London, N. W.

THE
DELLE SEDIE
SCHOOL of SINGING, Ltd.
12 Hill Road, St. John's Wood, London
For Terms, Address SECRETARY

Ida KOPETSKY Soprano
Available for Concerts—Oratorios
STUDIOS: 6 Pitt Street Kensington, W.

HERMANN KLEIN
VOCAL STUDIOS
Bechstein Hall, London, W.

SINGING
Mr. John ACTON
Especially Recommended by **Dr. HANS RICHTER**
Studios: 54 Great Marlborough Street, W.
Consultation by Appointment

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

Chatham House,
George Street,
Hanover Square, W.,
LONDON, ENGLAND

Sole Representative for EDDY BROWN and ELENA GERHARDT

LILLA ORMOND
MEZZO SOPRANO

Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street, New York

Novello, pianist, and these vocalists: Ada Crossley, Ben Davies, Amy Evans, Jennie Ellis, Herbert Brown, David Hughes, Wilfrid Douthitt.



KATHLEEN PARLOW ON THE LAWN.

The introduction of spoken words in the finale of Dr. Cowen's work was an innovation that has created no end of comment. The effect was at least disconcerting in its disruption of the musical line, and brought no stronger conviction than a properly emphasized recitative or parlendo would have accomplished.

Fritz Kreisler's first recital of the season at Queen's Hall, September 24, was a tremendous success artistically, and drew one of the big audiences of the year. Mr. Kreisler's program opened with Bach's suite in E minor and Tartini's "Devil's Trill" sonata, followed by a group of eighteenth century compositions, which Mr. Kreisler has edited and arranged for violin and piano. The last group on the program consisted of some of Kreisler's own compositions, written for violin and piano, with a decided leaning toward the modern French school in character and harmonization. Of Kreisler's playing, suffice it to say it remains as ever the acme of finish, grace and beauty of tone. There is great anticipation in musical circles on his appearance with the Philharmonic Society in November, when he will introduce the new violin concerto by Sir Edward Elgar.



KATHLEEN PARLOW AND HER MOTHER.

The Beecham opera season opens at Covent Garden this evening with "Tiefland." "Hamlet" will be played on Monday, "Elektra" on Tuesday, "Tales of Hoffmann" on Wednesday, "Tannhäuser" on Thursday, and "Tristan and Isolde" on Saturday.

Thomas Beecham will inaugurate his Sunday evening concerts at Covent Garden October 9, when the program will be Wagnerian and the soloists Mignon Nevada and Harry Dearth.

Ernest Schelling will give two piano recitals in Queen's Hall on November 22 and 29.

The London Symphony Orchestra will give its first concert of the seventh season in Queen's Hall, October 24.



KATHLEEN PARLOW.

The Canadian violinist, who will tour in America in 1910-1911.

when the program will consist of: Overture, "Carneval Romain," Berlioz; violoncello concerto (Pablo Casals), Dvorák; prelude, "Dylan," Holbrooke; suite in C major for cello alone, Bach; symphony in G minor, Mozart.

Sammarco will give his only recital of the season in Bechstein Hall, October 13, with Percy Pitt, accompanist.

The Flonzaley Quartet, whose magnificent playing created no less than a veritable sensation in London last year, will give its only recital of this year in Bechstein Hall, November 1.

Mr. and Mrs. Arthur Hinton have been spending the month of September at Interlaken resting and preparing

for the coming season, which promises to be one of much interest for both artists. Mrs. Hinton will be the soloist with the London Symphony Orchestra, November 7, playing the Brahms D minor concerto for piano, No. 1.

John Dunn, the English violinist, has prepared a program of much interest for his recital in Bechstein Hall, October 31.

Julia Hostater, who has been singing with great success in Germany, will give two recitals in Bechstein Hall on October 14 and 22.

At an informal concert given in Victoria Hall September 29, Ada Martel, from St. Petersburg, was heard in several vocal numbers, including the scena and aria from "Thais." Madame Martel is a singer of much distinction and her work thoroughly artistic. At this same concert Pierre Reitlinger, (nine years old), of Paris, was heard in the first movement of "Vieuxtemps" concerto in D, and Saint-Saëns' "Le Cygne." A tremendously talented child he is and his schooling has evidently been of the best. His intonation in the concerto was absolute and his bowing that of a mature artist, as was also his quality of tone. He is in no sense a "prodigy," but a well taught and most unusually talented child.

EVELYN KAESMANN.

OMAHA'S MUSICAL OUTLOOK.

OMAHA, Neb., October 3, 1910.

Despite Ak-sar-ben festivities, studios have been reopened and choral societies and clubs are making plans for a winter which gives brilliant promise.

The season is to be opened by Mr. and Mrs. John Albert McShane, who have issued invitations for the evening of October 12, when the artists will be Mary Münchhoff, soprano, and Max Landow, pianist.

Thomas J. Kelly reopened his studio last week and returns from his European vacation with elaborate plans for his class work and the Mendelssohn Choir as well. The choir held its first rehearsal last Monday evening and enrolled a number of new members with last season's personnel practically unchanged. Mr. Kelly has again resumed his duties as organist and choirmaster at the First Methodist Church.

A concert series has been inaugurated at Fremont, Neb., and has all the marks of success as it starts with the enthusiastic patronage of thirty influential citizens. A splendid subscription list has been raised under the joint management of Carrie Nye and Mattie B. Reynolds. The artists engaged are Alfred Calzin, Richard Czerwonky, Charles Wakefield Cadman and Carrie Jacobs Bond.

Mrs. Herman Lewis, of the Concert Direction M. H. Hanson, was in the city for several days last week, as was also Frank Edwards, of the Cincinnati Symphony Orchestra.

EVELYN HOPPER.

XAVER SCHARWENKA

THE FAMOUS POLISH COMPOSER-PIANIST

Royal Prussian Professor and Senator of the Berlin Royal Academy of Arts, will make a short American Tour during

November, December and January Season, 1910-11

Exclusive Management: **R. E. JOHNSTON**

St. James Building, 1133 Broadway

NEW YORK, N. Y.

OF IMPORTANCE TO OPERA and CONCERT ARTISTS

WE GUARANTEE TO CALL FOR, CLEAN AND DELIVER A GOWN ANYWHERE IN NEW YORK IN FIVE HOURS, WHEN NECESSARY

SPECIAL SERVICE FOR THIS CLASS OF WORK
PROMPTNESS IS OUR MOTTO

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS and DYERS

Convenient Stores
Throughout Manhattan

592 Fifth Ave., near 47th St.
1 East 38th St., near Fifth Ave.
2145 Broadway, near 75th St.
2259 Broadway, near 81st St.
218 Amsterdam Ave., near 69th St.
4214 Broadway, bet. 178th & 179th St.

"Phone 2343
5376 Murray Hill
2119 Columbus
1682 River
1437 Columbus
4598 Audubon

704 Eighth Ave., near 44th St.
905 Seventh Ave., near 37th St.
641 Madison Ave., near 39th St.
125th Street and Morningside Ave.
61 East 125th St., near Madison Ave.

"Phone 4136
4136 Bryant
1546 Columbus
4329 Plaza
3210 Morning
973 Harlem

Prompt Service Assured to Out of Town Orders. Express charges paid one way

A Candid Pianist.

HEILBRONNER, 16, II. PORTAL.
BERLIN, W., September 22, 1910.

To The Musical Courier:

In looking through my file of press notices the other day I came across the subjoined criticism marked "Butler Co. (Nebr.) Press, Mar. 23, '04." It is a flash from the kaleidoscopic West—that country so full of surprises for the uninitiated. That country where highly developed American culture and almost pristine barbarity go hand in hand,—where the artist is astonished that the best he gives at one place is hardly good enough yet where at the next conglomeration seizes the audience at the sight of the program and only quick changes can save the evening.

Out West and side by side are found communities, the one with musically cultured audiences appreciative to the return engagement point and the other with types like the cowboy who dropped into a lecture-recital and after mutely watching the pianist with astonishment for a few minutes asked his neighbor what the ——— kind of a show it was.

Between these extremes are a hundred subtle nuances of difference in the Western "cities," all puzzling and sorely vexing at first but interesting always and invariably giving color to one's experiences. And by the by and quite parenthetically, if the West has anything it has color, and it now awaits the advent of the American Debussy who will transmute the almost miraculous light effects, the mystery, awe and hidden past of the Nebraska Bad Lands, and the marvels of color hidden in the reeds and grasses of the prairies between Lincoln and Denver into music—American music.

To return to the "criticism." In the one town my recital called forth the wrath of the local scribe whose style, vocabulary and musical knowledge lifts us with one horrid jerk back to the days before the softening influence of the Woman's Monday Morning Matinee Musicale had arrived to make higher efforts possible and to coerce the male inhabitants into a state of "passive expectancy." In the neighboring town of Fremont, scarcely fifty miles away, my "talk" caused the local critic to write: "Mr. Spencer prefaced his program by very appropriate remarks on 'How to Understand Music.' He emphasized the need of a trained intelligence and attention on the part of the hearer and of an attitude of passive expectancy. He distinguished nicely between 'tune' and melody and outlined the broad principles of art. He happily ridiculed the fallacious idea that music can paint pictures or convey ideas other than suggestive. All such attempts he rightly denounced as 'mimicry.' Did I not say the kaleidoscopic West? Now read, and never quote that fearsome line, 'Music hath charms,' etc., again. Spelling, punctuation and history of music have not been revised.

Yours sincerely,

VERNON SPENCER.

MUSICAL ARISTOCRACY.

TOO MUCH PIE AND CAKE BAD FOR MENTAL AS WELL AS GASTRIC DIGESTION.

One of the best audiences that ever gathered in St. Luke's Church came together last Thursday night. To say that a majority of that large audience were disgusted in justified by the adverse comment on the performance of Vernon Spencer.

No—Vernon Spencer proved a little too much for our good nature. That he can claw the insides out of a piano, stand on his head, turn a somersault and land with left foot on the bass end of the keyboard and his right in the treble without hitting a fake note we admit. That he can execute a staccato movement like a hum of angry humbees is true as gospel, and execute all sorts of eccentric and difficult movements, but he will never make this community believe that galloping up and down a keyboard like a terror (sic!) killing rats is anything more than making a great deal of harmonious noise—noise without sense or system to ninety people out of a hundred.

To begin with, Mr. Spencer used up thirty-five minutes of time to tell the audience that they didn't understand music—that it required brains to understand music. There were fifty men and women in the house who could have told the people all he told them in five minutes.

Mr. Spencer is all right (sic!) in a rough and tumble knock down and drag out piano contest, and some people like a witch's dance of groans, shrieks and moans by moonlight.

As a talker, he impresses one as a spoiled, overgrown, peevish boy—who can moon with fairies and kick a child over a ten-acre lot—brow-beat (sic!) timid women and all the time imagine his soul or genius is attuned to the heartbeats of humanity.

Mr. Spencer wears an American name and a decidedly German accent. Germans are among the most substantial people in the world, but Germans, like all other people, cultivate some very disagreeable conceits. One favorite conceit of a German is to fill up his anatomy with lager beer, pretzels and Limburger cheese, then imagine he is a spiritual being, sitting on the horn of a fleecy cloud in his nightshirt and charming the gods with the melody of his tenor or the thunder of his basso (sic!).

Mr. Spencer said English was the only language having a word to express what we call tune. Now as no such thing as a tune was discovered in his entire performance, it is fair to presume that he has no use for such a thing as tune in what he calls music. His "March Militaire" was the only intelligible thing we heard that evening. An old soldier could brace himself up and step off to that march.

On general principles, all the better musicians coddle themselves with the belief that they reach a degree of aesthetic perfection which enables them to interpret the moods of nature in a manner incomprehensible to the ordinary mortal, and yet set them down to a mess of pork and beans, sauerkraut and cornbeef and you will discover that they are of the earth, earthy. There is a great deal of

make believe in music, as there is in literature, art and everything else that arouses our better natures.

When did classic music inspire even Germans in their marching to battle? Where is any moonlight serenade nocturne or etude that ever fired the hearts of Frenchmen as did the "Marseilles" hymn? What effect would a staccato movement have had on the soldiers during the Civil War? We knew what double quick meant. Suppose the Methodist Church would discard its hymn books—its Gospel songs—tunes, and employ quick-tempered dudes to arouse sinners to repentance with classical thumps—a half-bushel of harmonious sounds at every thump, instead of its heart stirring songs?

Wagner (sic!) is said to be the wildest music composer among the Germans. He depicts the moods of the old pagan fatherland—the old Druidic worship—when his faith in Odin, Thor and Freitag demanded that the fairest sons and daughters were offered in sacrifice to appease the gods. He endeavors to depict the hopes and fears, loves and hates of his forefathers in their thousand years' struggle with Imperial Rome and with each other. Does any sensible body believe that some young person not familiar with German history can interpret all this through a system of bangs, kicks and dreamy touches on a piano keyboard? Let us have more of the old tunes, hymns, that make a man want to look up to God with a thankful heart, and if a pretty waltz makes him feel as if he wanted to grab his wife and whirl her around a few times to stir up her circulation, what harm?

Don't let's have so much of this make-believe love and appreciation of classics. Mosquitos used to indulge us with staccato performances in the cypress swamps of old Virginia forty years ago. We used to swear then and the old temptation was in our blood last Thursday night.

Carpi Back at Studio in Florence.

Vittorio Carpi, the famous baritone and vocal teacher, is back at his studio in Florence after a lovely summer passed in the mountains of Northern Italy. The maestro



has resumed his teaching. Among his pupils are several from America. Jane Osborne Hannah, a member of the Metropolitan Opera Company last season and now a member of the Chicago grand opera, is a pupil of Carpi. Many others who have studied with him are singing in opera and concert on both sides of the Atlantic.

Jomelli in London Opera.

Jeanne Jomelli, the operatic soprano, will sail from England for New York on November 1 and make her first appearance in a song recital on Tuesday afternoon, November 15, in Carnegie Hall. Prior to her departure from England she will be heard with the Beecham Opera Company in London throughout the present month, her engagement calling for appearances in the principal soprano roles of every opera in which she sings.

Reed Miller's Engagements.

Reed Miller, the New York tenor, is to appear in two performances of "The Messiah" with the New York Oratorio Society in Carnegie Hall this season. Mr. Miller will also sing with the Handel and Haydn Society of Boston, and, in addition to the miscellaneous concerts for which he has been engaged, will appear as soloist with the Theodore Thomas Orchestra during its spring tour of 1911.

Elman and Schumann-Heink Enthusiasts.

The interest displayed in the coming recitals of Mischa Elman and Ernestine Schumann-Heink is evident from the many requests received for information concerning these events. Letters from all points have come in asking when and where these musicians are to appear. Some musical enthusiasts are preparing to take long journeys to New York or elsewhere to hear them.

Witherspoon's Triumph at Worcester Festival.

Herbert Witherspoon returned from Europe three weeks ago and opened his season by singing at the fifty-third Worcester Festival the last week of September. The noted basso added another to his already long list of successes and was acclaimed by press and public as one of the greatest stars of the festival. His singing of the role of Mephistopheles in the "Damnation of Faust" elicited an ovation, and on "artists night" he received so many recalls that only the hard and fast rule of no encores prevented him being heard many times more than his allotted numbers. Mr. Witherspoon spent several weeks in London arranging for his tour in England a year hence, and from there went to France where he spent the summer on the seacoast, preparing various new roles which he is to sing at the Metropolitan Opera House this winter. Mr. Witherspoon remains with the Metropolitan as one of the leading basses, and will be heard in "Tannhäuser," "Lohengrin," "Parsifal," "Tristan and Isolde," and "Rheingold," besides many of the Italian and French operas. After making his new records for the Victor Talking Machine Company the basso will start on his short recital tour, which will close November 1 to allow him to resume his operatic duties. During the winter Mr. Witherspoon will sing in a few concerts including the festival of the Mendelssohn Choir in Toronto. Loudon Charlton is now booking a spring tour for this artist.

Press notices of the Worcester festival follow:

Herbert Witherspoon aroused the most enthusiasm of the entire performance. He is a favorite here, has been heard in other festivals and was a good selection for the part of Mephistopheles.—Boston Herald, September 29, 1910.

Of the soloists, Mr. Witherspoon was particularly relished by his hearers. The resonance of his voice had a telling tang, the more for the rapacious sneer with which he colored his most sardonic utterances. He was, indeed, a rakish, impudent, insulting and satirical devil, who boasted, taunted and gloated in raucous tones. In the song of the flea he caught Berlioz's exquisite perverseness and revelled with lusty zeal in the uneven and distorted rhythm. Mr. Witherspoon showed his discrimination and the beauty of his voice and phrasing in his beguiling aria to Faust at the beginning of scene seven. Here was a suave and alluring devil.—Boston Globe, September 29, 1910.

Mr. Witherspoon gave a superb account of himself as Mephistopheles. With both physique and voice entirely in his favor, he added the facial play which just gave the last touch to an interpretation vivid, compelling and full of the sly saturnine humor with which the popular devil, when he is not bitterly morose, is credited.—Worcester Telegram, September 29, 1910.

Mr. Witherspoon was superb as Mephistopheles.—Worcester Evening Post, September 29, 1910.

Mr. Witherspoon was the greatest favorite and his magnificent singing of George W. Chadwick's "Lochinvar," conducted by the composer, as the first vocal number, followed later in the evening by Thomas' aria "Tambour Major" from "Caid" was received with tumultuous applause, soloist and composer shaking hands cordially on the stage at the close of the "Lochinvar" number to show how much they were pleased with each other.—Boston Globe, October 1, 1910.

The "Midsummer's Night Overture" was followed by George W. Chadwick's effective song of "Young Lochinvar." This, to the great pleasure of the audience, was conducted by the composer, and was sung by Herbert Witherspoon, who aroused great enthusiasm by his spirited, straightforward rendering. His second appearance later in the evening, in the gay march of the "Drum Major" from Thomas' "Caid," evoked even more rapturous applause, and it seemed for a time that an encore would be imperatively demanded. There were no encores allowed, however, which was perhaps just as well, for the program was certainly of a sufficient length and variety to satisfy the most greedy of auditors.—Springfield Republican, October 1, 1910.

He was given an ovation as he mounted the stage, and the singing of the ballad, for which Mr. Witherspoon has become well known, resulted in a tumultuous ovation. Both the soloist and the director were forced to return and acknowledge the ovation.—Worcester Evening Post, October 1, 1910.

After the opening number, Mendelssohn's overture to the "Midsummer Night's Dream," was concluded, Mr. Chadwick appeared with Mr. Witherspoon, both receiving a rousing welcome, and conducted his stirring ballad, "Lochinvar," for the interpretation of which Mr. Witherspoon has become justly well known. As was to be expected, this number received a most tumultuous ovation. For Mr. Witherspoon's second offering he selected the aria "Tambour Major" by Thomas, from the opera "Caid," and scored a most emphatic success, particularly in the ease with which he manipulated his heavy lower tones in the different roulades of that number.

Mr. Witherspoon as Mephistopheles looks and acts the part to perfection. His grand opera manner crops out occasionally, and the song of the flea that bit the queen and her maids, capping the song of Bradner's rat, was sung with great gusto. Mr. Witherspoon has not been heard by a Worcester audience for five years, but as this is his fourth appearance he has been given a warm welcome. He remembered a number of people whom he knew when on his former visits, and he received an ovation as he stepped on the stage. Mr. Witherspoon has had unusual experience since he was last in Worcester, operatic successes that might well turn his head, but in conversation with him his friends found the same debonnaire gentleman as of old. His sweeping mustache, which he can turn up fiercely at times, and his large piercing eyes, gave him an ideal Mephistopheles aspect.—Worcester Telegram, October 1, 1910.

THOMAS J. KELLY Teacher of Singing
Suite 204-205 Bay Theatre Building, Omaha, Neb.
In Europe till September 18th

CARL DEIS
VOICE PRODUCTION INTERPRETATION
251 West End Ave., near 72d St., New York

Henrietta MICHELSON PIANIST
Management: E. KUESTER, 25 West 42d Street

PELTON JONES
Harpichord and Pianoforte Recitals
Hotel Newton, 2528 Broadway, New York

HUGO RIESENFELD
SOLO VIOLINIST
Concertmaster, Manhattan Opera House
ADVANCED PUPILS ACCEPTED
161 WEST 93d STREET Phone, 2790 Riverside

Josephine McCULLOH
DRAMATIC SOPRANO
MANAGEMENT:
ANTONIA SAWYER, 251 West 88th Street, New York

Mme. RAPPOLD
PRIMA DONNA SOPRANO
METROPOLITAN OPERA HOUSE
Direction: MARC LAGEN, 434 Fifth Ave., New York

BAERNSTEIN-REGNEAS
TEACHER OF SINGING
New York: 336 West 58th Street,
Tel. Columbus 6593
Philadelphia Studio: 202 Fuller Building

"The perfection of Quartet playing."—London Daily Mail.
The World's Greatest Chamber Music Organization, the
FLONZALEY QUARTET
In America Beginning November 14, 1910
Management: LOUDON CHARLTON, 868 Carnegie Hall, New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces
George HAMLIN Distinguished American Tenor
Permanent Address:
8828 Woodlawn Avenue, Chicago

CONNELL BASS-BARITONE
In America Season 1910-11
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York

JOSEF LHEVINNE SEASON 1910-11
Wannsee-Berlin

BONCI THE GREATEST LIVING TENOR SAYS:
"I have been watching for four seasons with great interest the work of Mme. VALERI'S pupils and can positively affirm that Mme. VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless."
Signed, ALESSANDRO BONCI
SIGNORA VALERI'S STUDIOS: 315 West 58th Street New York SIGNORA VALE

ALFRED G. ROBYN
COMPOSER, PIANIST, ORGANIST
COACHING AND INTERPRETATION
WILL OPEN HIS STUDIO IN NEW YORK
Address temporarily, Care MUSICAL COURIER.

SÉBALD
FIRST AMERICAN TOUR, 1910-11
Direction: MARC LAGEN, 434 Fifth Avenue, New York

GEORGIA HALL Pianiste
Address HAENSEL & JONES, New York.

ELLA BACHUS-BEHR
Pianist, Teacher, Vocal Coach, Accompanist
Reference: Louise Homer, Frederic Martin
Address: 69 West 88th Street, New York.

MARIE KERN-MULLEN
MEZZO CONTRALTO
CONCERTS ORATORIO RECITALS
Management, THE SAWYER MUSICAL BUREAU
251 West 88th Street New York

ZIEGLER INSTITUTE
FOR NORMAL SINGING
(Incorporated)
Full Faculty for all requirements for professional singers. Daily lessons, \$75 per term. Branch studios in other cities. Send for circular.
MRS. A. E. ZIEGLER, Director, 1425 Broadway
Phone, 5405 (Herald)

NEW BOOK
"THE BASIS OF MUSICAL PLEASURE"
By ALBERT GEHRING
FOR MUSIC LOVERS AND MUSICIANS
G. P. PUTNAM'S SONS
ALL BOOK DEALERS

ALDA Prima Donna Soprano
Metropolitan Opera House
NEW YORK
Management:
868 Carnegie Hall, New York

Mme. KIRKBY-LUNN
The Great English Contralto will Visit
America January, February and March
Oratorio, Recital, Concert
MANAGEMENT:
LOUDON CHARLTON
Carnegie Hall, NEW YORK

GERVILLE-RÉACHE
PRIMA DONNA CONTRALTO
Manhattan Opera House
For Concert Engagements Address:
HAENSEL & JONES, One East 42d St., New York

FRANK ORMSBY TENOR
Concert, Oratorio, and Recital
Address: 180 Claremont Avenue
Management: J. E. FRÄNCKE, 24 West 31st Street, New York

SARTO Baritone
Concert, Oratorio, Recitals
Management:
ANTONIA SAWYER, 251 West 88th Street
Personal Address:
1278 Lexington Avenue, New York

LUIGI VON KUNITZ
VIOLINIST TEACHER
VIENNA AUSTRIA

CARRÉ TENOR
Management: MARC LAGEN
434 Fifth Avenue New York City

WILLIAM BURRITT Voice Specialist
AND
NELSON BURRITT Repertoire Builder
35 EAST 32d STREET, near Madison Ave.
Phone 2187 Madison Square

MARY FITZ-GIBBON
CONTRALTO
THE MEHAN STUDIOS, CARNEGIE HALL

FRANCIS ROGERS
Concert Baritone
A FEW PUPILS IN SINGING
Management:
LOUDON CHARLTON 84 West 46th Street, Tuesday and Friday, 10:30-1
Carnegie Hall, N. Y. Other days apply by mail, 7 West 43d Street

THE MEHAN STUDIOS
Mr. and Mrs. JOHN DENNIS MEHAN
Mr. JOHN BARNES WELLS
Voice Development and Artistic Singing
STUDIOS OPEN SEPTEMBER 20, 1910
Telephone 1848 Columbus 76 Carnegie Hall, New York City

THE SAWYER MUSICAL BUREAU
ANTONIA SAWYER, Manager

HIGH CLASS ARTISTS
Metropolitan Opera House Building,
1425 Broadway, New York
Cable Address "Antonina" Phone Bryant 5685
Special Department for CHURCH POSITIONS

The KRYL-WAGNER AGENCY Announces Return to America
THE YOUNG BOHEMIAN VIOLINIST
JAROSLAV KOCIAN
Tour Opens October 28 and 29 with
THOMAS ORCHESTRA
FREDERICK STOCK, Conducting
FOR TERMS ADDRESS:
C. L. WAGNER, ST. PAUL SYMPHONY ORCHESTRA, St. Paul, Minn.
OR
BORUMIR KRYL, 1909 South Spaulding, Chicago, Ill.

OSCAR SAENGER
TEACHER OF SINGING
Teacher of Mme. Josephine Jacoby, contralto, formerly of the Court Grand Opera Co.; Mme. Marie Rappold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquall, soprano, Metropolitan Opera Co.; Henri G. Scott, Bass, Manhattan Opera House; Allen C. Hinkley, Bass, Metropolitan Opera House; Orville Harrold, Tenor, Manhattan Opera House; Leon Rains, basso, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera, Dessau; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baernstein-Regneas, Grand Opera, Germany; Beanie Bowman-Estey, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Mildred Potter, contralto; Katherine Hanford, contralto; John Young, tenor; George Murphy, tenor; Alfred B. Dickson, tenor; Edwin Evans, baritone.
Telephone 6621 Plaza. Studio: 51 East 64th Street, New York
Will resume teaching October 1st, 1910.

MUSIC IN DES MOINES.

DES MOINES, Ia., October 2, 1910.

Highland Park College of Music has opened its season's work with the largest enrollment in its history and with a larger faculty of teachers, three additions having been made to the already large teaching staff. Frederick Vance Evans assumes the duties as principal of the voice department. Mr. Evans is the director of music of the First M. E. Church and his magnificent work as a conductor is attracting the attention of the entire Middle West. Another new member of the faculty is Delmar Yungmeyer, the young pianist, who has won an enviable reputation as a public performer and teacher. The third addition is Harry R. Murrison, who is in charge of the public school music and conducting. Mr. Murrison is director of music at the Central Church of Christ and also of the Glee Clubs and Chapel Choir of Highland Park College. His singing of the bass parts in "The Messiah" and the buffo parts in "The Bohemian Girl" last season firmly established him as one of Des Moines' foremost baritones. Dr. Frank Nagel, dean of the music department, who has presented so many musical celebrities here in the past, has been entertaining Mrs. Lewis and W. H. Cloudman, special representatives of the Concert Direction M. H. Hanson, with whom he made arrangements for the presentation of Reinhold von Warlich, who is again to be heard in this country, and the Metropolitan Opera prima donna, Bernice de Pasquali, both of these artists giving entire programs in English. The third attraction announced for this season under Dean Nagel's management is Ferruccio Busoni, the famous pianist, who appeared here last season under his direction. Des Moines certainly owes Dr. Nagel a heavy debt of gratitude for what he is doing in the matter of providing opportunities to hear these world famous musicians.

Recently the directors of several of the important choirs of the city banded their choirs together into one body for a great performance of "The Messiah" on December 22. This choir, consisting of 300 voices, will be under the direction of Frederick Vance Evans, who will engage a symphony orchestra to furnish the accompaniment. The soloists will be local and the entire performance will be in the nature of a great "Booster" affair. This movement is attracting widespread attention and should be given the hearty co-operation and support of every singer and musician in the city. Rehearsals will begin at once and under Mr. Evans' most efficient direction a great performance is assured.

Drake University of Music has resumed activities under the most favorable auspices and this year's work promises to be the best in the history of the school. The enrollment surpasses any former year and a number of well known local musicians are taking advantage of the superior in-

struction afforded by the school. Several changes have been made in the personnel of the teachers. Ralph Lawton, a newly acquired instructor in the piano department, has arrived in the city from Berlin, where he has spent some months studying with Josef Lhevinne.

Katharine Bray Haines, another notable acquisition to the faculty, will shortly appear in joint recital with Marie Van Aaken, pianist; Georgia Van Aaken, violinist, and Carlo Fischer, cellist of the Minneapolis Symphony Orchestra. Mrs. Haines has been coaching during the summer with the best Chicago teachers and her many admirers await with great interest her first appearance since then. Mrs. Harris is a decided favorite in Des Moines, musically and socially.

A choral society was organized at Drake last week and had its first rehearsal. It will be called the Handel Choir and its first appearance will be in Handel's "Messiah," a week or ten days before Christmas. The following are the officers of the club: Honorary president, Hill M. Bell; president, Holmes Cowper; vice president, Tolbert MacRae; second vice president, Daisy Johnston; secretary-treasurer, Harry Bauscher; librarian, Sady Clark, with an auxiliary committee composed of Grace Jones Jackson, Helen Saum, Roy Nye and Harry Middleton.

The following artists' recitals, in addition to the Carlo Fischer appearance before mentioned, will be given at Drake during the winter and are free to all enrolled students: Albert Borroff, basso, of Chicago, appears in a vocal recital. Tamaroff, pianist, and George Hamlin, tenor, will be among the attractions.

The Misses Van Aaken, who have spent the summer in their Holland home, have arrived in the city to resume their work at Drake Conservatory of Music.

George Frederick Ogden has opened an independent set of studios for the development of musical growth as well as artistic piano playing. The new field of work offers him an enlarged opportunity for the furtherance of the high ideals which his years of careful study have instigated. J. Browne Martin has charge of the theoretical branches. Elsie Holbrook has the departments of primary and intermediate music. The enrollment is a "capacity" one and the year's outlook is most gratifying.

Dr. M. L. Bartlett has been notified that Madame Gadske will not be available for the Spring Music Festival, but has fortunately been able to secure Jeanne Gerville-Réache, who will prove a strong attraction. Des Moines, however is to have the pleasure of hearing Madame Gadske at an earlier date. The famous prima donna will give a song recital at Plymouth Congregational Church on the evening of October 13. This will be Madame Gadske's

first appearance in Des Moines and music lovers are looking forward with keen anticipation to her coming.

The Fortnightly Musical Club begins its year's work on October 7. The meeting will be held at the home of Mrs. Jefferson Polk and will be devoted to Norwegian music. The club has suffered a severe loss by the removal of its president, Mrs. Walter P. Saunders, to Chicago. Mrs. Saunders not only contributed to the artistic success of the programs, being a pianist of more than ordinary ability and accomplishment, but her enthusiasm and energy were most inspiring to all with whom she came in contact. Mrs. H. E. Pray, who has returned to Boston to continue her musical studies, will be greatly missed as well. The club unanimously elected Mrs. James C. Davis to fill the place made vacant by Mrs. Saunders. Mrs. Davis is an accomplished vocalist and in addition to that is possessed of excellent executive ability, making her unusually well qualified to administer the affairs of the club.

Genevieve Westerman, an excellent exponent of the "Fletcher Music Method," has returned to Des Moines after a delightful outing in the hills of New Hampshire.

CAROLINE YOUNG SMITH.

Oscar Seagle's Travels.

Oscar Seagle after a two months' vacation spent in motoring in France and visiting several German resorts, has returned to Paris with his family and will reopen his studio on October 1. He reports a very delightful summer in spite of the rain and cold weather so prevalent throughout Europe this season, and is feeling in fine form for the winter's work. He has a large class awaiting him already and with a few newcomers who arrive early in October his time will be filled for the season.

"We enjoyed very much our stay in Garmisch, the lovely little Bavarian village, which Richard Strauss has chosen for his home," said Mr. Seagle, "from there we went over, of course, to see the passion play at Oberammergau. It was late in the season and so far as I could see the Campbell-Tiptons and ourselves were the only Americans in the large audience of four or five thousand people, mostly Germans.

"We heard Mahler's new eighth symphony given for the first time in Munich with an immense chorus of voices. We visited a number of German cities where I shall return later in the season for concert work."

Heinemann Due in New York November 1.

Alexander Heinemann, the German lieder singer who is to tour the country under the management of R. E. Johnston, is due in New York November 1. The artist is booked to sail from Bremen, October 25, on the steamer Kaiser Wilhelm der Grosse. He will give his first recital in Mendelssohn Hall, Friday evening, November 4.

R. E. JOHNSTON

OFFICE: St. James Building
(1133 Broadway) - - - New York City

Announces the Following Attractions

October, 1910 and Continuing until June, 1911

- | | |
|--|---|
| LIZA LEHMANN
the Celebrated Composer of "In a Persian Garden," Assisted by a European Quartette. | ARTURO TIBALDI
Young English Violinist. |
| XAVER SCHARWENKA
Eminent Composer-Pianist. | HOWARD BROCKWAY
Composer-Pianist, Lecture Recitals. "The Latest Word on Opera," Illustrated at the Piano. |
| Alexander HEINEMANN
the Great German Lieder, Ballad and Oratorio Singer. | Myron W. WHITNEY, Jr.
Basso. |
| MARIO SAMMARCO
Baritone of the Chicago Grand Opera Company, Formerly of the Manhattan Opera House. | FRANKLIN LAWSON
Tenor. |
| RITA FORNIA
Prima Donna Soprano, of the Metropolitan and Boston Opera Houses. | CHRIS ANDERSON
Baritone. |
| JOSEPH MALKIN
Great Russian cellist. | MARIE HERITES
Bohemian Violinist. |
| Caroline MIHR-HARDY
Dramatic Soprano. | AGNES PETRING
Soprano. |
| LILLA ORMOND
Mezzo Soprano. | IRENE REYNOLDS
Soprano. |
| EVA MYLOTT
the Australian Contralto. | MAUD ALLAN
the Classic Dancer Assisted by a Symphony Orchestra. |

S. C. BENNETT
VOCAL INSTRUCTION

Metropolitan Opera House Building. Wednesdays and Saturdays

For Accurate Piano Tuners, Address:
AMERICAN SCHOOL OF VIBRATION
106 East 23d Street, New York City

EMMA E. PATTEN

SOPRANO
For Terms, Dates and Full Particulars
J. E. FRANCKE
24 West Thirty-first Street :: New York

FLAHAUT

Contralto-Grand Opera, Paris
Metropolitan Opera Co., New York

CONCERTS-RECITALS

L
A
Z
S.

SAMOILOFF



SIGISMOND

STOJOWSKI

The Eminent Polish Pianist and Composer
Exclusive Management: HAENSEL & JONES, One East 42d Street, New York
MASON & HAMLIN PIANOSIGRA
MARIA DE MARSANPure Italian Bel Canto. Also Stage Department.
Pupils prepared for Italian opera rôles; for Debut.
Signora De Marsan is of the Paris Opera Comique; the Scala, Milan; the Teatro Real, Madrid.

Address in time for application of lesson. References required.

Via Ariosto 34 - - - MILAN, ITALY

SAMUEL A. BALDWIN

CONCERT ORGANIST
Address: College of the City of New York
St. Nicholas Terrace and 139th Street

BEATRICE BOWMAN

SOPRANO
THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street New York

BARITONE

Concert, Oratorio and Recital
Voice Culture Studio: Carnegie Hall and
134 E. 57th St. Phone, 6600 PlazaJ
B
A
R
N
E
S
WELLS TENOR
Exclusive Management:
HAENSEL & JONES
1 East 42d StreetLILLIAN
SHERWOOD - NEWKIRK
VOICE CULTURE. ITALIAN METHOD.
Special attention to tone production.
1405 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., October 1, 1910.

The recognition that Kansas City has achieved as a remarkably rapid growing community in business and in many other respects is at last giving the place a name as a musical center, and many new and prominent musicians are establishing themselves here, among whom is George Deane, tenor, recently of Boston, who will give a song recital October 24 in Casino Hall.

Maud Russell Waller, coloratura soprano, pupil of Mrs. Schultz, will be heard in recital in Casino Hall, Friday evening, October 21. Mrs. Waller will be assisted by Frederick Wallis, baritone; Dale Hartmann, violinist, and Mrs. Schultz, accompanist. Mrs. Schultz has organized

a study club for the pupils of her large classes. Programs of the visiting artists will be a special feature.

Rudolf King has just returned from a three months' sojourn in Europe, having visited London, Berlin, Vienna and Brussels.

Ella Vanhuff, dramatic contralto, as been engaged as soloist for the concert tour of the Bruno Steindel Trio, through Missouri, Kansas and Oklahoma.

Alfred Hubach has been appointed organist of the Presbyterian Church. His record as organist and music master of the Westport Presbyterian Church for six years places him high in the ranks of musicians. Mr. Hubach

is forming a large chorus for the purpose of giving cantatas and miscellaneous concerts during the year. A series of organ recitals also is planned, at which Edward Hubach, of the Kansas University, and brother of the organist, will co-operate with groups of songs.

Joseph Farrell, basso, will give his annual recital Friday evening, October 28, in Casino Hall, assisted by Worts Morse, violinist, in an unusually good program.

The French musicale given by Franklyn Hunt in Mr. Hunt's studio, Studio Building, Wednesday morning, September 14, was an artistic success. The program was given by Franklyn Hunt, baritone; Frederick Curth, violinist; Jules Loix, cellist, and Jean Parkhurst, pianist. Many of Kansas City's most prominent musicians were among those present.

Manager Edwards, of the Cincinnati Symphony Orchestra, who was in Kansas City this week negotiating for the appearance of the orchestra under the W. M. management, was deeply impressed with the prospects musically here.

Edward Kreiser, organist, is starting out with what promises to be his busiest year in Kansas City. At present he finds all of his time taken up with dedicating and installing new organs in Kansas City and vicinity, among them being a very fine instrument in Topeka, opened by Mr. Kreiser last Friday night. JEANNETTE DIMM.

Francis Rogers at the Episcopal Cathedral.

Francis Rogers has been engaged as solo bass at the new Cathedral of St. John the Divine at 110th street, New York City, beginning with the first service, December 27.

"Der Abbe Mouret," a new opera founded on Zola's novel, "The Fault of the Abbe Mouret," with music by von Oberleithner, will be produced at the Berlin Opera Comique this winter.

Elizabeth Sherman CLARK

PRIMA DONNA CONTRALTO
Formerly Metropolitan Opera Concert Direction: M. H. HANSON

GRACIA RICARDO
AMERICAN SOPRANO

who will follow her triumphs in Europe by a Tour of her own Country

CONCERT DIRECTION: M. H. HANSON
437 Fifth Avenue, New York

ZOFIA NAIMSKA MARYA
PIANIST VIOLINIST
SONATA RECITALS AND SOLOISTS
CONCERT DIRECTION, M. H. HANSON, NEW YORK

CECILE BEHRENS

Pianist, Recital, Ensemble

CONCERT DIRECTION:
M. H. HANSON

BORIS HAMBOURG

THE 'CELLIST
in America 1910-1911
Management:
Concert Direction
M. H. HANSON
437 Fifth Ave., New York

G.C. ASHTON JONSON

LECTURE-RECITALIST

Touring America, 1911-12

A Few Dates in October, 1910, Available

Concert Direction: M. H. HANSON

DALTON-BAKER

English Baritone

Specialty: ORATORIO and RECITALS
IN AMERICA SEASON 1910-11

For Particulars Address: CONCERT DIRECTION M. H. HANSON, New York

Bernice de PASQUALI



Third Season Leading Coloratura Soprano
Metropolitan Opera House
Will also be available for
CONCERTS and FESTIVALS
During Season 1910-11

For Arrangements Address:
CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

BUSONI

JOHN DUNN

ADOLPHE BORCHARD

Season 1910-11

CONCERT DIRECTION M. H. HANSON

437 Fifth Avenue - New York

CHICKERING PIANO

ENGLAND'S GREATEST VIOLINIST

1st American Tour, 1910-11

Concert Direction: M. H. HANSON

PIANIST

SEASON 1910-11

Concert Direction M. H. HANSON

437 Fifth Avenue, New York

KNABE PIANO

Alfred G. Robyn Winning Success in New York.

Alfred G. Robyn may be characterized as a man with a purpose. When conversing with him one is immediately impressed with this fact. He does not state in so many words the precise nature of this purpose, but one can readily deduce that it is one which can be achieved only by him who labors long and well. Mr. Robyn's purpose is to do his best and to do it unceasingly. With this as a foundation, it is not surprising that he is pushing rapidly and surely towards that goal in spite of the fact that his friends told him when he left St. Louis last spring to come to New York, that he would be swallowed up in the great musical vortex of the American metropolis. But Mr. Robyn is not that kind of individual. No sooner had he arrived here than he threw himself into that whirling vortex and up to date he is still maintaining his equilibrium.

Mr. Robyn's work as organist and choirmaster of the Tompkins Avenue Congregational Church, Brooklyn, has been so satisfactory and has produced such splendid results as to give rise to the most laudatory comments from congregation and officials alike. His skill as executant, composer and instructor, is observable at every service and the enlarged chorus is doing work of marked excellence. This summer Mr. Robyn passed his vacation at the home of his wife's parents in Chicago, where he completed an oratorio, "Praise and Thanksgiving" and three operas, "The Padishah," "The Lover's Bower" and "Will-o'-the-Wisp," also a number of songs. As an indefatigable worker, he probably has no superior. He begrudges the time necessary for eating and sleeping, but he never counts that time lost in which he devotes to lending assistance and doing all he can for his friends.

Mr. Robyn's season of winter work is well under way and at his studio may be seen a select clientele of artists and pupils. Mr. Robyn's time might be filled with composing, but he enjoys the diversion of teaching the art of composition, coaching and interpretation. He plans, this season, to give a series of sonata recitals with a prominent violinist, also a series of historical organ recitals. On November 1, the first meeting of the Brooklyn Festival Chorus, of from 500 to 1,000 voices, which he has been organizing, will be held, and as he has had a long and varied experience in this line, good results may be expected. It is furthermore a matter of pleasant speculation what choral club will secure him as conductor.

As an expression of appreciation it may be mentioned that on Mr. Robyn's recent visit to his native city, where he had accomplished so much in the music of the public schools, the entire body of school children turned out to meet him on arrival, each child presenting him with a flower. An amusing anecdote of the high esteem in which he is held in Missouri, is worth stating. Somehow, a

rumor got abroad to the effect that he had entered a song for the Missouri State Song competition, and one individual sent a communication to a paper lamenting the fact that there was no chance for unknown composers, inasmuch as Mr. Robyn had sent in his composition. Thereupon, Mr. Robyn replied, through the same paper, that he had no idea of entering the competition, because he had already composed a Missouri song which had been very successful.

Not the least interesting piece of news regarding this gentleman is that he is receiving congratulations on having increased the population of the United States by one in the form of a fine baby boy, who, he says, is destined to be



ALFRED G. ROBYN,
Composer-pianist.

Photo by T. Kajiwara, St. Louis, Mo.

a great bass singer. Mrs. Robyn and Master Robyn are expected in New York at an early date.

MUSIC IN BUFFALO.

BUFFALO, N. Y., October 8, 1910.

A series of six subscription concerts is planned for each month from October to March, under the management of Mai Davis Smith. The artists and talent engaged include Madame Gadschi, Madame Sembrich, the New York Philharmonic Orchestra with Gustav Mahler, Frances Alda, and George Hamlin.

Last week a piano recital was given at the Twentieth Century Club by a new-comer to Buffalo, Anthony

Stankovitch, recently appointed as director of music at D'Touville College, which is in charge of the order of Grey Nuns. Mr. Stankovitch is a poetic interpreter, which fact was very much in evidence in his readings. His playing was rapturously applauded.

Julia Bauer, contralto, a pupil of Frances Helen Humphrey is in New York studying with Oscar Saenger.

Rebecca Cutler Howe, soprano of St. Paul's Cathedral, has returned from a long summer vacation and resumed her church work. While in Boston this charming singer studied with her father, E. R. Cutler.

It is rumored that Borchard, the noted French pianist, will give a recital this season in Buffalo.

The Rubinstein Club held its first rehearsal for this season at the Lafayette Hotel, October 1. Ada M. Gates is the new president. Cora Taylor, assistant supervisor of music in the public schools, has been engaged as accompanist.

During the fifth national convention of the United Irish League of America, held in Buffalo the last week in September, music was a special feature at the reception given at D'Touville College in honor of the wives of the envoys. An unusually beautiful Australian, Marie Marelli, delighted her hearers with her rich voice. Great enthusiasm was aroused when Irish melodies were sung. Signor Ragone played harp accompaniments. It was a very joyous union of Erin Go Bragh and E. Pluribus Unum.

VIRGINIA KEENE.

S. C. Bennett's New Studio.

S. C. Bennett is now settled in his new studio, suite No. 32, Metropolitan Opera House building, where he is busy with his work of teaching. The success of Vernon Stiles in Europe is the means of bringing many tenors to Mr. Bennett's studio for voice trial, advice and enrollment as pupils. On Mondays and Thursdays Mr. Bennett continues his work at Asbury Park, where he has taught for the past ten seasons, excepting the year spent in Berlin. He has received several invitations this season to visit other cities for a day each week, but he could not accept such engagements and also attend to his New York classes. This season will be his thirty-eighth year of uninterrupted teaching in the specialty of voice building.

Janet Spencer's New York Recital.

Janet Spencer, the contralto, will make her first appearance in New York this season in Mendelssohn Hall on Thursday afternoon, November 3. This will also be the first appearance of Miss Spencer this season and will be followed by many out of town engagements. A number of the compositions presented by this contralto in London last spring at her two recitals in Bechstein Hall will be given at her New York recital.

VOICE and VOCALISM

a new reference book for Teacher and Singer by Chas. F. H. Miller, to be had of Clayton F. Summy Co., Chicago.

HAROLD OSBORN SMITH
Touring with **BONCI** Season 1910-11



GIORGIO M. SULLI

Teacher of Carmen Melis, Clara Clemens, Reinhold von Warlich, Mario Sammarco, etc.
VOCAL STUDIO: 1425 Broadway, New York
(Phone, 2782 Bryant)

Wednesdays-Saturdays only, during Summer.
Public Recitals in Mendelssohn Hall throughout season.

WRITE FOR CIRCULARS
HARDMAN PIANO EXCLUSIVELY USED

HUGH ALLAN

BARITONE
For Concerts and Recitals
ADDRESS CARE MUSICAL COURIER

New York College of Music

128-130 EAST 58th STREET

(Formerly ALEX. LAMBERT)

Directors: **CARL HEIN, AUGUST FRAEMCKE**

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily

Catalog sent on application

MORAWSKI

Instruction
Oratorio, Recital and Opera
Carnegie Hall, New York
344 Boylston Street, Boston, Mass.



MRS. LOGAN FELAND
(Katherine Cordner Heath)
SOPRANO

Address CARE MUSICAL COURIER
437 Fifth Avenue, New York City

CECIL FANNING BARITONE

For Terms and Dates Address: **H. B. TURPIN, Dayton, Ohio**



Helena LEWYN **PIANIST**
MASON & HAMLIN PIANO.
Management: **HAENSEL & JONES, 1 EAST 42nd STREET, NEW YORK**

U. S. KERR

BASSO CANTANTE—Song Recitals and Oratorio a specialty
For Bookings Address: **638 West 143rd Street New York City**

CHARLES C. WASHBURN BARITONE

Concerts, Oratorios, Recitals
NASHVILLE, TENN.

OVERTON MOYLE, Baritone

Oratorios, Recitals, Concerts
Care of **H. W. GRAY & CO.**
21 East 17th Street New York City

Frederic Hoffman's Recital.

Last Wednesday THE MUSICAL COURIER made some mention of the concert which Frederic Hoffman and the Bruchhausen Trio gave at the Waldorf-Astoria, Monday evening, October 3. It was in fact the first concert of the new musical season, and everything indicated that the evening was an overwhelming success. Mr. Hoffman is blessed with a high baritone voice of excellent quality. His singing is notable for intelligence, feeling and pure diction. He is a very young man who is certain to grow in favor as his artistic worth is established. Mr. Hoffman's successes in Paris helped his career with many of his countrymen and countrywomen who attended his concerts on the other side. He has also sung in opera, and it is in opera where he ought to be heard, for he is endowed with histrionic talent and, moreover, has a fine stage presence.

The order of the program, in which the Bruchhausen Trio added greatly to the musical offerings of the night, follows:

Trio in C minor.....	Sternberg
Bruchhausen Trio.	
Mattinata (by request).....	Tosti
Hymne a Eros.....	Holmes
Il Balen, from Il Trovatore.....	Verdi
O, Dry Those Tears.....	Del Riego
Elegie (with cello and violin obligato).....	Massenet
Frederic Hoffman.	
Hungarian Rhapsodie.....	Popper
William Ebann,	
Accompanied by Carl Bruchhausen.	
Ich Grolle Nicht.....	Schumann
A Spirit Flower.....	Tipton
Salome.....	Hermann
Was Ich Hab'.....	Bohm
Mr. Hoffman.	
Trio in D minor.....	Arensky
Bruchhausen Trio.	
Toreador Song from Carmen.....	Bizet
Mr. Hoffman.	

The Bruchhausen Trio—Carl Bruchhausen, piano; William Doenges, violin, and William Ebann, cello—has during the past two seasons advanced to eminent rank. The leader of the trio, Mr. Bruchhausen, is an artist of extraordinary gifts. He is best known throughout the country as a concert performer, but in his musicianship he is more versatile than most of the leading artists in the concert world. He shows that by his work in ensemble playing, and again by his skill and insight as an accompanist. To be successful in the three branches of piano art is indeed a distinction, and this Mr. Bruchhausen has achieved. Great lieder interpreters have demonstrated that only a master of the piano is capable of assisting them at song recitals. Mr. Bruchhausen belongs to the limited number

of pianists who act as an inspiration to the lyric artists with whom they appear. Mr. Doenges, the violinist of the trio, is a performer of rare ability; his tone is particularly warm and musical. Mr. Ebann, the cellist of the trio, is a master of his instrument; his playing of the "Hungarian Rhapsodie," by Popper, disclosed brilliant technic, and later, when he played the Goltermann andante as an encore, he revealed still more the power and depth of his accomplishments. His tone is noble and big. The Bruchhausens have played the Sternberg and Arensky trios at other concerts in New York, but it was a pleasure to hear them again. There is hardly a musician who could fail to admire the Sternberg trio. Although written on classic lines, the ideas of the composer as well as his individuality are strikingly marked.



FREDERIC HOFFMAN.

Mr. Hoffman's singing of the French songs on his list was particularly admirable. He was frequently recalled and after prolonged demonstrations following the Bohm song he repeated a part of it. The singer created a stir when he reappeared after the Arensky trio was played, attired in a vivid bull fighter's costume. He sang the familiar song from Bizet's opera with all the swagger and dash of the operatic baritone. Yet young Mr. Hoffman is destined to win fame in opera; it is plain to see that he loves it. Mr. Bruchhausen's accompaniments for the singer aroused the special enthusiasm of many singers in the audience. The magnetism of the pianist, allied with soulfulness and his ripe musicianship, enhanced everything that was done. After the concert Mr. Hoffman, Mr. Bruchhausen and his colleagues, and Antonia Sawyer, who managed the concert, were showered with compliments. It was a most auspicious opening for the musical season of 1910-1911.

Perry Averill's Large Class.

Perry Averill has opened his season with a fine class of pupils and will bring out a number of professional singers this season, among them a new lyric soprano, Elizabeth De Cant, who is the possessor of an unusually beautiful voice.

"Personal" Performances.

Vividness is indeed an essential element in the artistic nature, but if not balanced by others it easily runs riot. How often do we hear pianists who ride roughshod over the music, with the gallant abandon of a barbaric chieftain, simply because their fiery temperament catches hold of certain prominent features and is too impatient to stay to correlate them with the rest of the composition; or again, there are others who permanently incline to the delicate and the graceful, and will insist on making all rough places smooth, as if the veins of the great composers were filled, not with blood, but with rosewater. "Personal" performances, in this sense of the word, may indeed be extraordinarily varied, simply because all great music is many-sided; a vivid but narrow personality will seize on one of the sides, but virtually disregard all the others.

Only a mere fragment of the music is really interpreted in such performances; it is, of course, better than nothing; but what the performer really interprets, and interprets with enthusiasm, is his own personality, not the composer's. He may perhaps sometimes definitely contradict the composer's indications, if they run too strongly against the current of his own ideas; he may, for example, play the chords at the end of Chopin's F sharp major impromptu pp, or those at the end of Schumann's toccata ff; sooner or later he will probably do something of the kind. But anyhow his listeners will always be feeling that his conceptions are too small for the music; they may be very sincere and (in fine natures) very artistic in their measure, but still they will always, so to speak, be beating in vain against the performer's own limited personality. We too often forget that we cannot really understand ourselves till we are able to look outside into the larger world.—London Times.

Scharwenka to Sail October 25.

Xaver Scharwenka, the composer-pianist, will sail from Bremen for New York, October 25, on the Kaiser Wilhelm der Grosse. It is twelve years since this artist left America, and his return to this country is delighting his many admirers and friends who live on this side of the Atlantic. His first New York appearance, rather his re-appearance after these many years, will be in Carnegie Hall, Sunday afternoon, November 27, with the New York Philharmonic Society. The Scharwenka tour is under the management of R. E. Johnston.

Elberfeld's opera season opened with Gluck's "Iphigenie auf Tauris," followed by Smetana's relatively unknown opera, "Dalibor." "Il Trovatore" and "Martha" followed these all under the direction of Pitteroff.

SARA SIMPSON MEZZO CONTRALTO
Management: SAWYER MUSICAL BUREAU
Metropolitan Opera House Building, 1425 Broadway, New York

Season **G R P A U L O P P E** 1910-11
Concert Direction: J. E. FRANCKE
24 West 31st St. NEW YORK
Dutch 'Cellist

GISELA WEBER
SOLO VIOLINIST
Recitals and Concerts
THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
Successors to the Walfrabe Bros. 1 West 34th Street, New York

MRS. C. HOWARD ROYALL
TEACHER OF VOICE
260 West 57th Street, New York Phone, 3416 Columbus

Kathrin HILKE
SOPRANO
LESSONS IN SINGING
Studio: 31 West 45th Street New York

EXCLUSIVE MANAGEMENT
MELBA
September, October, November, 1910

Arturo TIBALDI
HOWARD BROCKWAY
MYRON W. WHITNEY, Jr.

The Young English Violinist
Management: R. E. JOHNSTON
St. James Building
Broadway and 26th St., New York City

COMPOSER-PIANIST
Lecture Recitals
"The Latest Word in Opera"
Illustrated at the Piano A Great Novelty
Management: R. E. JOHNSTON, St. James Bldg., Broadway and 26th St., New York City

BASSO
Management: R. E. JOHNSTON
St. James Building
Broadway and 26th Street, New York City

de SEGUROLA
BASSO CANTANTE
Metropolitan Opera House
For Concerts and Recitals, Address:
Metropolitan Opera House
NEW YORK

RITA FORNIA
Prima Donna Soprano
Metropolitan Opera Company
Boston Opera Company
For Concerts, Recitals and Oratorio
Address, R. E. JOHNSTON, St. James Bldg., Broadway and 26th Street, New York

MILTON BERNARD
Correct Voice Production
OPERA, ORATORIO and LIEDER
1730 BROADWAY
NEW YORK
Voices tried free Friday mornings

DOROTHEA NORTH
SOPRANO
ORATORIO, RECITAL CONCERTS
Address, 4442 Woodlawn Ave.
Chicago, Ill.

EXCLUSIVE MANAGEMENT
FREDERIC SHIPMAN
Concert Direction
3835 FLOURNOY ST.
CHICAGO, ILL.

EXCLUSIVE MANAGEMENT
NORDIGA
Commencing January, 1911

Heinemann's London Triumph.

Appended are two interesting criticisms on the impression Alexander Heinemann made in the British capital:

An extremely interesting recital of German lieder was given in the Aeolian Hall this afternoon by Alexander Heinemann, who not only possesses a baritone voice of remarkable power and resonance, but showed that he has in addition an unusually keen and subtle sense of interpretation. The chief beauty of his voice lies in its mezza-voice quality, which was employed with infinite variety and resource. That Mr. Heinemann has a sense of humor he showed in Hans Hermann's charming "Der Alte Herr," which was given with such effect that it had to be repeated; while in the same composer's dramatic "Drei Wanderer" the interest was held up to the final climax with an intensity of expression in which there was not a trace of theatricality. It is, indeed, one of Mr. Heinemann's chief merits that, with all the details which he puts into his reading, the effects are rarely or never over-elaborated or unduly insisted upon.—Glasgow Herald, May 9, 1908.



ALEXANDER HEINEMANN.

Of the tares and the wheat in the harvest of recitals which the veteran concert goer encounters in the thick of the musical season it is always a pleasure to dwell upon those who deserve a place in the artistic barn. Among these may be reckoned Alexander Heinemann. He sings with heart and soul upon the scene which the poet conjures up in the text. He uses the speech in song method freely, and with striking effect, and does not hesitate to use his body and limbs, as well as facial contortions, to give full dramatic expression to his imagination. Perhaps the most remarkable effects were made on Friday afternoon in three songs by Karl Loewe, a contemporary of Schubert, and a writer of vocal "program music" in the truest sense of the phrase. In "Die Nächtliche Heerschau" Mr. Heinemann made one fully realize the ghastly procession of dead soldiers, awakened by the skeleton drummer, while there was a touch of villainy in his account of the old man who goes forth to shoot his erring young wife, as set forth in "Die Lauer." The singer, however, has a beautiful mezzo forte, and can express the tenderest sentiments when occasions arise, as was proved in his memorable account of the same composer's "Abendlied." Songs by Brahms, Lederer-Prina, Hans Hermann, Schubert and Schumann were included in the program, for which the heartiest appreciation was shown throughout.—London Standard, May 11, 1908.

Beatrice Bowman Sings in Maine.

Beatrice Bowman, the soprano, spent the month of September in Maine and while at Rangeley, sang at two concerts. Her audiences were mostly Boston people and many of these urged the young singer to give a recital in Boston. Miss Bowman expects to do this later in the autumn. Because of her engagement with Sousa at Willow Grove during August, Miss Bowman was obliged to refuse other offers in New England. Her new season will begin at the Hotel Majestic Sunday evening, October 16, when she is to open the series of Sunday concerts at this hotel. These concerts have become very popular with the

guests and their friends and many invitations are requested by music lovers on the upper West Side.

Tribute to Julian Edwards.

The following tribute to the late Julian Edwards written by Herman Perlet, under the caption "Edwards As I Knew Him," appeared in the Pacific Coast Musical Review of San Francisco, in the September 17 issue of that publication. The article was copied in the Yonkers, N. Y., Statesman of September 29:

"You have asked me to write a few lines about my dear friend and chum, Julian Edwards, who passed on to the great beyond on Monday, September 5. A few words? What can one say of such a perfect man in a few words? I would love to write about him for hours—could do it, and each sentence would be fraught with interest; there would not be a word of idealization—just plain truth.

"In the passing on of this noble character and glorious musician the world has lost more than it knows. True,

not only the trained hand of routine, the absolute knowledge of the orchestra, but with it all a touch of invention amounting to inspiration.

"Timid and as retiring as a schoolgirl, never obtrusive, ever shrinking from 'the center of the stage,' modest to a degree, he lived his own life as he wished it to be, quietly; married most happily to a lady who was one of the prima donnas of the Carl Rosa Opera Company. He had no family, however—another thing he greatly regretted. A man of very few intimates, though in friendship the personification of sincerity—always kind and considerate to all, always doing good, and acts of charity which no one had ever heard of, and never once, in the twenty years of our closest friendship, have I heard him utter an unkind word about any one, from the lowest to the highest. In his quiet way he was full of humor; he has kept a lot of company at his beautiful home at Ludlow, Yonkers, N. Y., convulsed with laughter by his quaint sayings and spontaneous witticisms.

"My dear colleague, Paul Steindorff, who also knew him very well, could simply recall most interesting memories of this delightful man. The last letter I had from Mr. Edwards seemed to show that he felt the end was near, for in it he writes: 'O, if I can only live long enough to finish my new oratorio, "Mary Magdalene." It was to have been his piece de resistance, and I hope that I can induce his wife to allow me to do the work—as much as is finished—this winter.

"There is so much I could write of him, but space forbids; a devoted husband, the best of friends, and a great musician, has gone, leaving many heavy hearts to mourn him; but to all who knew Mr. Edwards nothing has gone from us but the material. Our hearts will ever hold and cherish him in memory until Divine Mind, the God of all, brings us again together in that spiritual realm which knows no parting, no tears."

Macmillen to Be Guest of Pleiades Club.

Francis Macmillen, the American violinist, who is now on his way to America to fill a long list of engagements, has written to Dixie Hines, of the Pleiades Club, that he will make his first public appearance in this city at a dinner to be given in his honor by that club at its rooms on Sunday evening, November 30. His first New York appearance is booked for Carnegie Hall the following Sunday evening, November 6. The club is planning to make this dinner one of the most interesting in its history, as it will mark the first appearance as president of Frank S. Ober, who succeeded Mr. Hines in the presidency of the club.

"Their performances never fail to give pleasure."—New York Times.



BEEBE-DETHIER
SONATA RECITALS
UNIQUE AMONG CHAMBER-MUSIC ATTRACTIONS
NEW YORK CONCERTS:
Nov. 9th. Jan. 4th. Feb. 28th

CAROLYN BEEBE, Piano
EDOUARD DETHIER, Violin
Solo Management: LOUDON CHARLTON, Carnegie Hall, New York

he is better known to the majority by the merry, trickling tunes of 'When Johnny Comes Marching Home,' 'Madelaine,' 'Dolly Varden,' and his many other operas—a fact which he so deeply deplored, for his ideals were very high; his ambition was to write big works, which he so plainly showed he was thoroughly capable of doing in his one act grand opera 'King Rene's Daughter' and in his oratorios of 'Lazarus,' which I had the great pleasure of producing last winter; 'The Redeemer,' 'The Mermaid' and other stately works of which you all out here have never heard of. And even go to 'When Johnny Comes Marching Home' and others of his light operas, ever and anon one can easily see the heart longing to soar high in the beautifully constructed finales and concerted numbers—for in them is felt the master mind, the idealism of the true musical genius; and his orchestrations showed

VAN YORX

Telephone 3701-38th Street STUDIO: 434 Fifth Avenue, Corner 39th Street

ROSA OLITZKA

Prima Donna Contralto
Oratorios—Concerts—Recitals
5142 Michigan Avenue, Chicago, Ill.

JANPOLSKI

Russian Baritone
ORATORIO RECITALS
Direction: HAENSEL & JONES
East 42nd Street, New York
Residence: 305 West 124th Street

FLORA WILSON

SOPRANO
THE PORTLAND
WASHINGTON, D. C.
For Concerts and Recitals

ARTHUR

PIANIST

SHATTUCK

Second European Tour 1909-10

VARGA
SUCCESSORS TO
LUDWIG'S
ART JEWELERS

907 BROADWAY
Bet. 20th and 21st Streets
NEW YORK

Telephone:
4436 Gramercy

THE COMBS BROAD ST. CONSERVATORY

GILBERT RAYMOND COMBS, Director

1329-31 South Broad Street
PHILADELPHIA, PA.

Women's Dormitories
Free Year Book

VIOLA WATERHOUSE
SOPRANO
Management: MARC LAGEN, 434 Fifth Avenue, New York City

EVAN WILLIAMS
TENOR

AKRON - - - - - OHIO

J. FRED WOLLE
ORGANIST

Address: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wollfson Company 1 West 34th Street, New York

FRANCIS MACMILLEN RETURNS FOR BIG CONCERT TOUR.

Francis Macmillen, the eminent young American violinist, arrived in New York last Friday on the Mauretania to engage in a long concert tour which will take him to the principal cities of the East and Middle West and occupy his time and attention until well into the spring of 1911.

Mr. Macmillen will celebrate his twenty-fifth birthday at his opening concert in Boston with the Boston Symphony Orchestra on October 14, at which he will play the Goldmark concerto. Following this he will play several engagements in New England, arriving in New York for his opening recital in Carnegie Hall on Sunday, November 6. Other New York appearances will be with the Philharmonic Society on November 27 and December 2, and with the New York Symphony Orchestra on February 17 and 19.

From the numerous applications for bookings Mr. Macmillen has selected 100, preferring not to repeat the record tour of 1907-8, when he engaged in 158 concerts, twenty-eight of which were given during the month of January. He will be heard with most of the leading orchestras and will introduce some neglected works and a number of novelties.

Mr. Macmillen is another American who has reached the top of the artistic ladder through diligence as well as ability. It will be remembered that he was first on the list of honor men when he was graduated from the Brussels Conservatory, which entitled him to the special cash prize. In Europe his success has been phenomenal. He has played with the leading orchestras and at the principal European concerts, such as the Corea concerts at Rome; Richter concerts at Manchester with the Hallé Orchestra; New Symphony of London under Landon Ronald (who, by the way, is a brother of Henry Russell, of the Boston Opera Company); Henry Wood's Orchestra, Tonkünstler, of Vienna, under Oscar Nedbal; Philharmonic, of Brünn, Austria; Budapest Orchestra; Berlin Philharmonic; Brussels Orchestra; Birmingham Symphony; Brighton Symphony; Antwerp Harmonie, etc.

Last spring Macmillen made a tour of the provinces of England and during the year gave seven recitals at Queen's Hall, London, five in Berlin and three with orchestra in Vienna. He told THE MUSICAL COURIER representative an amusing anecdote of one of his Vienna concerts at which he had elected to play the Mendelssohn concerto. He has no sympathy with those who take the last movement at breakneck speed and plays it according to Mendelssohn's idea, i. e., as a scherzando. At the rehearsal the orchestra players could not adjust themselves to this slower tempo and the most strenuous kind of rehearsing was necessary before they were able to play it satisfactorily. The director explained that they had played

it the evening before for a young lady conservatory graduate, who took the finale at whirlwind speed, and that he was the first artist who had ever asked for a moderate tempo. That a first class orchestra should balk at this old war horse was indeed amazing.

Mr. Macmillen numbers among his friends many of the celebrities of the Old World, both artists and nobility. He is a close friend of the Duchess Lante della Rovere, who has taken the deepest interest in his artistic career



FRANCIS MACMILLEN AND HIS COMPANION.

and done much to put him forward. He has been a frequent guest at the superb Villa Lante, which is one of the most beautiful and famous in Italy.

In interviewing violinists, the writer invariably asks these two questions: What concerto do you like best, and what make of instrument do you use most frequently? To the first the almost unanimous reply has been "the Brahms," and to the second the preference is about equally divided between Stradivarius and Guarnerius. Mr. Macmillen cast his vote for the Brahms, and, in answer to the second question placed in the writer's hands a magnificent Strad. This led to an interesting recital of how

he managed to get it through the customs. Only recently the papers told how a violin had been held up by the officials, causing the owner to miss an important engagement. Mr. Macmillen said he had spent the greater part of one day running the gauntlet of the Custom House brokers and finally was allowed to take his instrument by signing a bond for double its value guaranteeing to take it out of the country within six months. If the Port of New York is endeavoring to erect a barrier to keep artists from coming here this is a sure way of doing it.

Hard work is one of the things to which he attributes his proficiency, but when asked what inspired him to take up the violin as a life work and to what he owed his first start, he tenderly and lovingly laid his hand upon his mother's shoulder, who returned the beautiful compliment with a look of supreme happiness and pride.

Mr. Macmillen is interested in the work of the new Russian composer, Emanuel Moor, who, he says, has written many interesting works for violin, several of which he intends to play in America. Composition is also one of this young violinist's accomplishments. He has not as yet attempted anything in the larger forms, but has put a number of morceaux to his credit, the latest, still in manuscript, being an octave etude, which looked very much like musical shorthand, but which, the composer explained, was only a sort of skeleton. The American musical public has in anticipation some unique and potent violin dispensations, and that this American musical public will give him a warm and hearty welcome is assured.

Mr. Macmillen returns to his native land with many European and former American laurels and he is destined to take away with him many more after the winter's labors among us.

Schradieck and Mason at American Institute.

Kate S. Chittenden, dean of the American Institute of Applied Music, in announcing the engagement of Henry Schradieck as head of the violin department, feels justified in satisfaction over the engagement, such is the esteem in which this dean of teachers of the violin in America is held. The love and depth of devotion felt for him by all his pupils here is but a continuation of the days when he held a similar position at the Leipsic Conservatory, at which Geraldine Morgan, John Dunn, Theodore Spiering and others now well known were his pupils. His place as a violin authority is fixed, both as teacher, virtuoso and composer; his technical studies have made him celebrated over the entire world. With an artist of such ripe experience, so magnetic and lovable a personality and such musicianship at its head, the Institute can well claim superiority for the training given in the violin department. Daniel Gregory Mason will give a series of lecture-recitals on "The Evolution of Composition and Interpretation," which are sure to command attention and appreciation.

"Our choir is fashionable in its music."

"So? Any changes in styles?"

"Oh, yes. The recessional is going out, now, and the processional is coming in."—Cleveland Leader.

ELEANOR McLELLAN TEACHER OF SINGERS

Atelier Bldg., 33 West 67th St., New York
Phone, 4225 and 6965 Columbus

List of prominent pupils in Oratorio and Concert
to be had on application



SOUSA AND HIS BAND

Begin Tour of the Wor'd in
November

PICTORIAL EVIDENCE

This is a photograph of Mr. and Mrs. Sammarco taken in their apartment, playing the Hardman Autotone. Copyright, Hardman, Peck & Co.

A Work of Art

THE HARDMAN PIANO

As the sonorous richness of tone and the sensitive delicacy of touch which distinguish the Hardman Piano render it a delight to the cultivated musical ear, so is the artistic eye satisfied by the esthetic beauty of the carefully designed cases. From the demure simplicity of the Mission Style to the restrained opulence of the Louis XV, there is hardly a recognized "Period" of decorative style which is not represented by them.

Cases of such artistic merit are usually only made to order. In the case of the Hardman Piano they are available for immediate delivery.

The Hardman Piano is made in Three Forms:

**THE HARDMAN GRAND
THE HARDMAN UPRIGHT
THE HARDMAN AUTOTONE**

The Piano all can play by hand or perforated music roll. Terms of purchase are made to meet the convenience of our customers. Highest possible value allowed for your old piano taken in exchange.

Send for Handsomely
Illustrated Catalogue.

HARDMAN, PECK & COMPANY
Established 1862.
138 Fifth Avenue, New York
Brooklyn store, 524 Fulton St.

ESTABLISHED JANUARY, 1880



PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the State of New York)
MARC A. BLUMENBERG, President.
ALVIN L. SCHNITZER, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.
Cable address: Paganini, New York
Telephone to all Departments
4308, 4309, 4304 Murray Hill

GRAND PRIZ
PARIS EXPOSITION
1900

MARC A. BLUMENBERG - - - **EDITOR-IN-CHIEF**

NEW YORK, WEDNESDAY, OCTOBER 12, 1910
No. 1594

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—
Chicago Offices, 615 to 625 Orchestra Building, Rene Devries in charge.

LONDON—
Mrs. Evelyn Kaesmann, 11 Ridgmount Gardens, Gower street, W. C., London, England.
Cable and telegraphic address: "Evelkac."

PARIS—
Delma-Heide, 30 Rue Marbeuf (Champs Elysées).
Cable and telegraphic address: "Delmaheide, Paris."

BERLIN W—
Arthur M. Abell, Jenaer St. 21.

MUNICH—
H. O. Osgood, Schraudolph Str. 15ii.

LEIPZIG—
Eugene E. Simpson, Nürnberger Strasse 27.

DRESDEN—
Mrs. E. Potter Frissell, Nissenstrasse 16.

MOSCOW—RUSSIA—
Ellen von Tiedebühl, Arbat, 84 Deneschny.

NAPLES, ITALY—
Claude Reddish, Pensione Pinto Storey, via Amedeo.

THE HAGUE—
Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN—
Louise Upling, Roslagsgatan 87, (by Karlson).

ARGENTINA, SOUTH AMERICA—
Mrs. T. A. Whitworth, Buenos Aires.

NORTHWESTERN DEPARTMENT—
Oscar H. Hawley, St. Paul and Minneapolis, 3737 Hennepin Avenue, Minneapolis, Minn.

BOSTON—
Mrs. Gertrude F. Cowen, Hemenway Chambers, Corner of Westland Avenue and Hemenway Street.
Telephone: 43180 Back Bay.

ST. LOUIS, MO.—
Mrs. Isabel McCormick and Henry Boomer, 4800 Washington Boulevard.

DENVER, COLO.—
J. H. K. Martin, care of Knight-Campbell Music Company.

LOUISVILLE, KY.—
Katherine Whipple-Dobbs, care of D. H. Baldwin & Co.

PHILADELPHIA AND VICINITY—
Office, 1710 Chestnut St., Philadelphia, Mena Queale in charge.

PITTSBURGH—
Charles Wakefield Cadman, 221 McKee Place.

COLUMBUS—
Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—
Wilson G. Smith, 719 The Arcade.

CINCINNATI—
C. H. Zuber, Flat 14, The Avon, Mitchell Avenue.

THE MUSICAL COURIER is for sale on the principal news stands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other papers will hereafter be accepted for publication in THE MUSICAL COURIER only at the regular advertising rate per inch or line. All such notices must be accompanied by the originals from which they are quoted. Managerial announcements about artists will be accepted only when they are news and must be sent subject to editorial revision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance.		
United States		\$5.00
Canada		\$6.00
Great Britain	£1 8s.	18s.
France	\$1.35 fr.	\$1.35 fr.
Germany	25 m.	12 r.
Austria		18s.
Italy		\$1.35 fr.
Russia		12 r.

Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$150 a single column inch, a year.
On reading pages, having three columns to a page, \$200 an inch.
Reprints, business notices, etc., at 50 cents a line. Broken lines counted as full lines. Headings counted at two lines per heading.
Full page and half page advertisements \$350 and \$250 respectively per issue.
Preferred position subject to increased prices.
All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.
Advertisements for the current week must be handed in by 5 P. M. Saturday.
All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.
American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

OWING to the "Columbus Day" holiday THE MUSICAL COURIER will reach its readers this week twenty-four hours later than usual.

BAYREUTH's program for next summer will comprise two complete "Ring" cycles, seven performances of "Parsifal," and five of "Meistersinger."

FROM the New York Sun: "Opera in English has become a historic subject for dispute in this country." Would not "hysteric" be a better word?

CONDUCTOR CAMPANINI arrived from Europe on Monday and says that he looks forward with pleasure to his work in Chicago. "Ditto," echoes Chicago.

DRESDEN celebrated its 400th performance of "Lohengrin" last week. The music is said to be melodious, expressive, and exceptionally well orchestrated.

PORTUGAL's revolution affects musical circles, too. What will those artists do who used to get commemorative medals and multicolored decorations from the Court of the lively little country?

ONE of our exchanges asks: "What is a symphony?" We used to know, but after reading recent reports from Munich we must confess that we shake our puzzled pate in stupefied wonder and confess our inability to answer the question nowadays.

CARUSO was wounded in the knee by an accidental sword thrust at a "Carmen" representation in Berlin. The hurt proved to be a mere scratch, and just to reassure his myriad of friends here, the news was cabled to America and now is reproduced in THE MUSICAL COURIER.

As the moment approaches for the new tonal season to open, returns from the sea coast and interior towns indicate that Bach, Beethoven, Brahms, Mozart, Haydn, Strauss, Chopin, Schubert, Berlioz, Schumann, Liszt, Verdi, and Wagner have lost none of their significance or popularity since last winter.

SIGNOR GATTI-CASAZZA's return from Europe last week was coincident with the interesting announcement that Humperdinck's "Koenigskinder" is not to be done in English at the Metropolitan, but will use the original German text at the premiere. That grating sound is the teeth gnashing of our nationalistic party in music.

OPERAMMERGRAU had fifty-nine performances of the Passion Play this year, attended by 225,000 persons, about 3,700 at each performance. The American attendance constituted the largest number. The next Passion Play will not take place until 1920. The statement of the daily press, asserting that the play was to be taken to the United States was, of course, not true.

MADAME SEMBRICH, who landed in New York quite recently, gave the newspaper reporters an account of the famous Geneva burglary, which for realism of detail puts to shame some of the most vivid shilling shockers on the market. "The maid's face was dripping with blood," etc., explained the prima donna, while the maid stood by and moved never a muscle of her singularly unmarked face.

ANOTHER change has been made in the arrangements for the first production of Richard Strauss' "Rosenkavalier" at the Dresden Opera, the performance having been advanced to December from the original January week. About the middle of February the opera will be introduced to the rioting Berliners. Dr. Strauss' arrangements with the Dresden Opera gives him a vote in the determination of the prices of the seats for the first perform-

ance, as he is to receive one-half of the receipts—gross receipts—of that first performance. He is insisting vigorously on his financial interests in all directions and his investments, made through his friend, Sir Edgar Speyer, the London banker, to whom "Salome" was dedicated, must now run up into the five figures in pounds. The efforts to acquire such a sum have been too manifest not to have created comment in the stock market. Hoffmannsthal is at work on another book modelled on "Elektra," price in abeyance, but there are bidders ahead.

BROADWAY boasts just now of a singularly large number of comic opera successes, and all of them are superior to the terrible "musical comedy" inflections which our audiences had to stand for almost ten years before "The Merry Widow" made her conquering appearance. In a way, Lehar, as a musical reformer, may be considered the Wagner of operetta.

As the new season is about to begin in full swing, may we venture to suggest that concert givers in New York pay less heed to fashion and more to art? Concerts advertised at 9 o'clock should begin at 9 o'clock, and not at 9.30 or 9.45, as is usually the case. To be frank, the hour for beginning a serious concert should not be later than 8.15 and the lights should be out by 10.30. Let those who struggle to get audiences to attend their concerts remember that too much music and bad management help to stifle a love of music in those who have had no special training in the art. Another demand that should go up from all quarters is that our concert auditoriums be better ventilated. Between drafts and bad air, many people, after a few concerts, decide that they have had enough, and it takes a very remarkable singer or performer to get them to change their minds.

QUITE the most florid account of Mahler's eighth symphony, recently performed in Munich, is that of Dr. Julius Korngold, critic of the Vienna Neue Freie Presse. After declaring that Mahler had made adversaries as well as friends through his latest opus, the critic continues as follows: "On entering the hall one received an impression not easily to be forgotten. Crowded on the giant platform was an army of singers and a squadron of orchestra musicians in full manoeuvre. The wing of the artillery was heavily equipped with brass. There were eight horns, four trumpets, four trombones, bass tuba, and an isolated group of four extra trumpets and trombones, not to mention the crowded ranks of the percussion instruments. Besides the organ there were the harmonium and the piano, and not less than five harps. The Munich Konzertverein and the orchestra joined forces. The host of singers in the double chorus included 500 members—250 from Vienna uniting harmoniously with an equal number from Leipzig. Munich furnished the youngsters, 350 children, blithe, naive, "Muenchener Kinder," who did their part delightfully. When they attacked their first chorus, it seemed like a fragrant perfume of spring wafted over a mighty choral ocean. It was an enormous apparatus, yet by no means too big for a work of such metaphysical, superhuman tendencies, a work that links together such gorgeous poetry as the mediæval hymn, 'Veni Creator Spiritus,' with the final scene of Goethe's 'Faust.' The work itself impresses the hearer through wonderful uplift and sacred devotion, and—most pleasant to record—through sheer beauty of sound. Mahler's style seems ripened in this last creation. Though he has accomplished many a feat in musical leadership he never before has done anything like this when, guiding 1,000 persons with his master mind and stirring up an immense ocean of tone, only to soften it again to indescribable delicacy, he put life into every bar of his mind's creation."



VARIATIONS

From time to time the story is retold of Richard Wagner's famous letter to the impresario Ullmann, wherein the dissatisfied composer expressed a desire to emigrate to America. A much more detailed communication on the same subject is the one I came across the other day in George Willis Cooke's life of John Sullivan Dwight, music critic and first founder (1852) of a musical journal in this country. In the summer of 1880, Mr. Dwight received a letter from Dresden, written by N. S. Jenkins, who said:

"Some time ago I received a letter from my friend, Mr. Richard Wagner, of which I beg to enclose you a translation. Upon passing through Italy some weeks ago, I stayed in Naples (where Mr. Wagner is now residing), and talked over with him the subject upon which he had written me. I found that he was sincerely desirous that his friends in America should be made acquainted with his feelings regarding a possible emigration to America, and promised, so soon as I had returned from a journey to the East, to communicate with you. As I am not specially interested in music, and am also by reason of a long residence abroad incapacitated from giving an opinion upon the subject of Mr. Wagner's letter, I felt that I could only advise my friend to consult the first musical authority in America, and therefore take the first opportunity of sending you the enclosed translated copy. May I beg you to kindly send a reply to Mr. Wagner, Villa Augri, Naples. Mr. Wagner is not averse to having this subject discussed among his friends, but he does not wish it to become matter for newspaper comment."

"Your letter of June 11 was duly received," Dwight wrote in reply, "and should have been acknowledged before this. But, being puzzled what to say, I have waited to consult various musical people on the subject of Herr Wagner's letter, feeling that I had received it in confidence and could not publish it."

"I find that it affects almost everyone who has read it, even those most inclined to Wagnerism, as an extraordinary and almost insane proposal. You do me too much honor in alluding to me as 'the first musical authority in America'; and you will smile, no doubt, to hear that I by no means am counted here among the enthusiasts for Wagner's music, but have been more identified with the opinions of such dissenters as Dr. Hanslick, Ferdinand Hiller, Ambros, etc. I cannot, therefore, very well write (as you request) to Wagner himself."

"The most practical thought that occurs to me is this: Mr. Theodore Thomas, the famous orchestra conductor, and thus far the most active representative of the Wagner movement in this country, is just now in Europe; and it is said that he went there with the express purpose of visiting Herr Wagner. Probably by this time they have met and talked over the whole matter together. Mr. Thomas can speak from a much wider observation of musical matters in all the States than has been possible to me, who hardly ever go away from Bos-

ton; and he can better judge how far the soil is ready for such planting."

"Naturally, Herr Wagner's letter, which I have shown to a few, has got pretty widely talked about; and already the 'irrepressible reporters' have begun to put paragraphs about it in the newspapers. This may make it necessary for me to print the exact thing. Mr. Twining in his letter to me speaks of your having sent me for publication in my *Journal*



"HUSH! BABY, HUSH!"

of Music some statements with regard to Herr Wagner's feeling and purposes as to coming to this country."

A cheerless picture of what a music critic used to earn in the early days is afforded by James Russell Lowell's offer to Dwight, in behalf of the former's *Pioneer*: "If you are willing, I should like to have the musical criticism under your charge. At first I shall not be able to pay as much as I wish. But I will give at the least \$10 for every article of three pages or more. The possibility of raising our people's taste in this divine matter must be a part of your reward at first." And how Dwight could wield a pen and make his words into lingual melody! This is his description of *Vieuxtemps* playing:

"During the last week my sleep was broken and all my habitual scenes and functions made stale and wearisome and obsolete, as it seemed to me, by hearing, not indeed a Persian nightingale, but a something between a canary bird and a thrush. I mean *Vieuxtemps*. He is the perfection of art, if nothing more; and he must be more to be that. Of

his tones, what you say of Bulbul's (Ole Bull) would not be an exaggerated description. Sometimes there was nothing earthly in them. They were like a spirit disembodied; they did not contradict or limit my soul, as all things material or finite do, as all things must do which have not perfect beauty. My soul was free with them. Like the stars and the tints of the sky at all hours, I enjoyed them with an entire surrender of myself and with a sweet response. Then they were wild, nervous, and electrifying. Indeed, the bold certainty, bold yet calm, the sudden flashing energy with which he always attacked a theme, was a perpetual surprise and a perpetual conquest. The melody was certainly new-born under his hands; there was no possibility of its becoming old or wearisome. The nature of the instrument, too, its appetizing harshness, its racy, sharp violinity, came honestly out, more eloquent and musical than if it were all sweet. His compositions, not very profound or impassioned, were beautiful, were original. This made it seem cold and only artistical to many. But there was a uniform subdued sensibility and a quiet earnestness in his whole air that would not let me believe him without a soul. He moved my soul. Could he have done it unless he had played from at least an equal depth? Could he have caused me to feel if he did not feel himself? He was born for the violin, I know. A youth of twenty-three, he has exhausted its known powers. The most experienced critics cannot discover a want in his performance. Perhaps you think, if the critics cannot, the simple hearts can. Well, he delighted me with the peculiar delight of finding something perfect in the outward. Modest and unconscious, not thrusting himself between his music and you, he seemed to be the artist in a high and holy sense, to be filled with the true idea and sentiment of art, to lose himself in exercising an infallible mastery over his instrument. But not an infallible mastery over this most wonderful, most common instrument, this human heart? He certainly has not conquered the multitude like Ole Bull. Perhaps, though a true artist, he yet lacks genius. If he has it, it is not of the popular recognizable sort. One thing was most wonderful to think of afterwards,—that his art, so admirable, so inspiring, seemed at the moment nothing strange or difficult, nothing but the simplest,—no more marvellous than daylight, but yet as marvellous, as hard to explain or analyze. I say he is between a canary and a thrush, because he is such a polished singer on the one hand, and yet, so far from being a tame one, he has plenty of 'gism.' He laughs and mocks like the thrush. He is wild and wood-like and mysterious and imitable like him."

Dwight was a Boston product, but since his death the good work he did there—with the exception of his Wagner aberration—is being carried on there not less worthily by Elson, Hale, and Parker.

John Philip Sousa is in the field with a new book devoted, as the title page tells, to excerpts from the composer-conductor's "operas, marches, miscellaneous compositions, novels, letters, magazine articles, songs, saying and rhymes." The volume, called "Through the Year with Sousa," calendars the birthdays of all the creative music makers and supplies each day of the year with one of the Sousa productions aforementioned. In reading through the interesting pages, one is amazed at the collection of wit and wisdom garnered there. Truly, Sousa's knowledge and experience seem to embrace practically every field and by way in music, and the content of his latest book proves its author's assertion (on page 12) that "the most quoted line of balderdash ever uttered is 'There is nothing new under the sun.'" All the march themes cited in manuscript reproduction are new, for there is nothing else like them in tonal literature. Page 18 explains the secret of Sousa's success: "Once accustomed yourself to go straight ahead, and you're bound

to keep on going. In my case I got the habit young, so I made a fair start." Page 41 prognosticates a comical musical future: "Fiddles and flutes, cornets and contraltos, are to be no more, and the chaste solicitation of the shy bassoon will be heard but by memory's ear. The boundless domain of human endeavor gives way to the Harlem flat of a wax cylinder. The soul-laden song of the daughters of man is supplanted by the whirling disk of the music machine, its horn is the trumpet of Fame, and Melody's life is a cog and a wheel." Wagner fares thus on page 59: "If I were sent forth to educate a brand-new public in music, my textbook would be Wagner. As a musical dramatist he is easily the giant figure in the composer's group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary." Page 122 bears a glorious truth: "There is a good deal of hypocrisy and sham in the musical profession. Wearing long hair, green goggles, and an air of mystery is not always an infallible sign of genius." Common sense shines forth from page 161: "I would rather be the composer of an inspirational march than of a manufactured symphony." Optimism—Sousa's predominant trait of mental make-up—could go no further than it does on page 138: "I do not believe that the real composer, one whom the Lord selects to send forth His melodic manna to the harmonically hungry, ever knowingly appropriates the thoughts of another." The catch is in the words "real composer." Patriotism voices its clarion call in this clever definition: "It is not inapropos to remark that Europe gave us the tallow candle, but like grateful children we sent in return the electric light; Europe gave us the primitive hand-power printing-press of Gutenberg, and in our simple-hearted way we gave her the Goss perfecting press; Europe placed the goose-quill in our hands, and we have added the typewriter to her resources; Europe put the bare needle in the fingers of our housewives, and we reciprocate with the modern sewing machine—but why enumerate?" Sousa's query may be applied also to the rest of the many good things in his book—why enumerate?

After all, the rumor turns out to be unfounded that Maud Allen has decided to dance Strauss' "Heldenleben" this season, but Rita Sacchetto's intentions toward Beethoven's ninth symphony still remain shrouded in mystery, while Ruth St. Denis refuses either to affirm or to deny the accusation that she is pointing her feet at Bach's "St. Matthew's Passion."

On another page of this issue of THE MUSICAL COURIER is a novelty indeed—a pianist sending us an adverse criticism of himself for publication. Vernon Spencer—his name ought to be printed in large type—is the innovator.

If you wish to have at least one long and hearty laugh at a theater, go to see Marie Cahill in "Judy Forgot" and wait for her parody song and scene depicting a talkative lady in an opera box. It is quite the funniest thing on Broadway just now.

Visitor from the Country—There must be an awful lot of pianists in New York.

Hostess—No, my dear, but there is a lot of awful pianists here.

"The most epigrammatic," etc.

The medical and musical sciences are working more and more in harmonious collaboration, as witness the appended circular with its impressive if somewhat grisly detail:

Besides being a teacher of normal children, I have for several years made a special study of the teaching of children with abnormal nervous systems through the influ-

ence of musical vibrations, together with the training of the hands as a stimulation to low and weak mentalities, and also how character can be developed through the study of piano.

I am a post graduate of the Chicago Musical College, and I am indebted to Mary Wood Chase for some important lessons concerning natural laws in piano technique, also to Mary Ball for my first suggestions in regard to the therapeutic value of music.

I have studied in the dissecting room of a medical college what muscles are used in piano playing and their connection with the nervous system.

I have not only studied but put into practice with successful results the effect of psycho-physical laws in piano technique.

Besides teaching in my studio at 614 Handel Hall, 40 East Randolph street, I teach in the private home of Mrs. E. B. Howe, at Wheaton, Ill., who for years was connected with an institution for abnormal patients before opening her own. Mrs. Howe is a teacher of natural physical laws from a spiritual standpoint and has associated with her an osteopathic physician and a regular physician who weave into material progress the highest ideals of their profession, but she will gladly have any physician place his patients under her care and continue his own treatment.

We also teach the common branches, physical culture, vocal music and elocution.

We are prepared to demonstrate how a bridge can be built between the practical and the ideal.

Kindly remember us.

MARY S. BOWER, B. M.,
828 Crescent place, Chicago.

Telephone Graceland 470.

George Bernard Shaw, having been called everything from a clown to a modern Christ (see Julius Bab's and G. K. Chesterton's books on the paradoxical playwright) draws the line at being accused of commercialism—not such a terrible crime, according to Richard Strauss' expressed views—and in London Opinion disclaims all responsibility for or connection with the scheme to make over his "Arms and the Man" into that thoroughly delightful comic opera "The Chocolate Soldier." Mr. Shaw's letter to the London periodical reads:

I have not permitted "Arms and the Man" to be turned into a musical comedy. The relation of "The Chocolate Soldier" to my play is that of Sir William Gilbert's "Rosenkrantz and Guildenstern" to "Hamlet," or Mr. Pellissier's potted plays to "Henry of Navarre," "The Whip," etc., etc. I have no more to do with it than any other member of the public.

So long as my copyright is not technically violated, and the work is not put forward as a musical setting of my play (I am compelled by my foreign contracts to insist on both points), Oscar Strauss and his librettists and Mr. Whitney are quite welcome to improve on my work to the utmost of their powers.

I have no doubt our critics will like "The Chocolate Soldier" much better than "Arms and the Man," and that many people will agree with them. Far from grudging them their entertainment, I have done everything in my power to steer both Mr. Whitney and the original German producers clear of any serious risk of legal complications.

I have no objection whatever to its being made known that "Heldon" (the German "Arms and the Man") suggested the libretto of "The Chocolate Soldier" to Mr. Jacobsohn. So long as the facts are accurately stated there will be no trouble. But if journalists persist in making statements which, if true, would expose me to actions for breach of contract, I must do what I can to rectify those statements; and if the journalists are again betrayed by their natural incapacity for grasping facts of any sort, especially simple facts, into concluding that I have any ill will toward Mr. Whitney's enterprise, the fault is not mine.

When American composers begin to invade the operatic field in earnest, they will find a worthy librettist in the person of Algernon St. John-Brenon, who Englished the book of "Hans the Flute Player," and did his work in a poetical and thoroughly literary manner, with due regard nevertheless for the exigencies of singing and of theatrical presentation. Mr. St. John-Brenon is the dramatic and musical authority of the Morning Telegraph and his pungent paragraphs in that paper are among the best of its published matter.

Oh, Mnemosyne, how many unmusical crimes will be committed in thy name this season!

LEONARD LIEBLING.

ORCHESTRAL AFFAIRS.

THE MUSICAL COURIER has been asked by a number of interested Pittsburgh and Philadelphia musical people why the following article, which appeared in a Philadelphia paper about three weeks ago—September 19—did not receive any attention in our columns.

PHILADELPHIA ORCHESTRA IS CUT OUT OF PITTSBURGH.

Doesn't Employ Many Charlton Soloists, and He Conveniently 'Forgot' It.

SIGNIFICANT POSTSCRIPT.

MANAGER OF MUSICAL BUREAU MAKES CLEAR THE REASON FOR HIS ACTION.

Pittsburgh in the coming season will be prevented from enjoying concerts by the Philadelphia Orchestra and the New York Symphony Orchestra. It is all because these orchestras, in selecting their soloists, did not choose exclusively or liberally from the list of artists under the management of Loudon Charlton, manager of a New York musical bureau. The fact has been made public by Walter Damrosch, director of the New York Symphony Orchestra, and it can be said that his statement as issued from Pittsburgh is true.

Mr. Damrosch declared that on June 11 last Mr. Charlton wrote the following letter to Horace Churchman, manager of the Philadelphia Orchestra:

"Replying to yours of the 7th, the series of visiting orchestra concerts in Pittsburgh has been completed, and it will therefore be impossible to include the Philadelphia Orchestra in this series. Had I been able to hear from you earlier, I might have found a way to include the Philadelphia Orchestra, granting that it would play in Pittsburgh en route.

"It may be possible that in some other enterprises which I am working out I will be able to utilize your orchestra. Cordially yours,

"LOUDON CHARLTON.

"P. S.—The fact that the Philadelphia Orchestra uses so few of the sterling artists under this management tends naturally to lessen our interest in your orchestra in a transaction of this sort."

Such a letter, it has been learned, was actually sent; moreover, the body of the letter, a formal business communication, was typewritten, but the significant postscript was written with a pen.

Last year saw the end of the Pittsburgh Orchestra, which had been doing excellent work under the direction of Emil Paur, and it looked for a time as if that city would be deprived of symphony orchestra concerts thereafter. But a new committee was chosen, and this committee decided to arrange for concerts by the leading orchestras from other cities.

Correspondence was entered into with the Philadelphia, New York and Boston Symphony and other orchestras, but before any arrangements had been definitely made the committee decided to leave the entire matter in the hands of Charlton, who is manager of the New York Philharmonic Orchestra, of which Gustav Mahler is conductor.

The orchestras of Philadelphia, under Carl Pohlig, and the New York Symphony, under Damrosch, were promptly sidetracked. Charlton communicated with them in a casual way about the matter, and when the managers communicated with Charlton, some days later, they were informed that there was no place for them in the Pittsburgh program.

No attention was paid to this matter at the time because it was not considered as a very serious situation from the fact that Pittsburgh, notwithstanding the abandonment of its orchestral concerts, known as the Pittsburgh Carnegie Hall series, has a Pittsburgh Symphony Orchestra which, under Carl Bernthaler, will supply excellent music to that city this coming season. The citizens of Pittsburgh are to be the final judges in such a case, anyway, and as they are pleased to make a selection in this manner they must certainly have their reasons. If they refused to sustain one symphony orchestra, will they now support, what appears like two, and give preference to the visiting orchestras? We thought best not to discuss this, but await results. Bernthaler has engaged his soloists for the season, also. If Pittsburgh does not engage the Philadelphia and the New York Symphony Orchestras the matter must be left also to those having a hand in these business arrangements.

Now then, as to Mr. Charlton's significant postscript, written with a pen, the existence of which was brought to the attention of the public through that astute business man, Walter Damrosch, it may

be said, without reflecting upon the integrity of our musico-commercial world, that very frequently, nay, hourly, in life, in business life especially, the last thought, suddenly evoked and then hurriedly added as a post scriptum in long hand by pen or pencil, is the basic thought underlying the whole communication, and that certainly was the case with Mr. Charlton's above letter.

Like all men in business, Mr. Charlton believes that his merchandise is the best and he does not hesitate to say so, just as Walter Damrosch declares the orchestra he leads—no matter which it is or how temporarily constructed—to be the best. That is most natural and should be obvious.

But we must here refer to an article which appeared in this paper at the time Mr. Charlton was made business manager of the Philharmonic concerts, in which we doubted the practical possibility of a manager, who has a number of artists under his control, to do justice to his own private business while endeavoring to do justice to the Philharmonic or any orchestra. The conflict between two such antagonistic elements is apparent in the above letter of Mr. Charlton. He cannot make the orchestras under his management the chief depositories of his artists without inflicting irreparable injury upon his own bureau, and if he remains as a functionary in one case, he will be compelled to recede in the other. To such an extent will his bureau be affected by a correspondence such as the above, that the reflex action will destroy the operations of a bureau to which he has devoted endless work and application in bringing it to its present stage of usefulness. He cannot afford to give Walter Damrosch any more opportunities such as the above correspondence lays bare.

And besides this, no matter how conscientiously Mr. Charlton treats the artists of other musical bureaus, they will store up against him such grievances as constitute a dangerous hostility all through the musical world. If Mr. Charlton had a monopoly, the situation would be materially different, for then he could afford to dictate. Without a monopoly control, however, it becomes a question of diplomacy, and it is not diplomacy to have given that clever business man, Walter Damrosch, such a whiphandle as the exposure of the above letter, with its delicately placed motive, constitutes. "You take my artists and I will engage your orchestra" will not do, and the Philharmonic people cannot afford to be passive partners of such a proposition, a proposition that will, if successful, end the Charlton bureau. Maybe Mr. Charlton prefers to be an orchestral manager. That's the color of another horse. He has been tending in that direction for some time; but he must reckon with the mercantile talents of his competitor, Walter Damrosch, who will always stand pat to get a little whack at him like this article in the Philadelphia paper. We believe in Charlton as a manager of a successful music bureau, or as a director of orchestral affairs, but we cannot see how he can do both and do both well enough not to defeat his original purpose. There are more Damrosches than one, and there are other interests in music that will accept no monopoly unless it is steel bound; a monopoly in fact.

Milano Minuets.

MILAN, September 28, 1910.

The brother of Abbè Perosi, the composer, is also a composer, who has issued an opera called "The Last Days of Pompeii," based on Bulwer's well known novel. This opera is to be performed in Vienna next spring on the strength of the recommendation of Dr. Hans Richter, who declares it to be an excellent work.

The composer, Franco Alfano (unknown in America), is writing an opera called "I Cavalieri e la bella," after the text of Adami and Monicelli.

There are rumors of an important move by one of our leading publishing houses.

Your recent inquiry about Centanini which appeared in a late number of your paper might be profitably addressed by applying at Genoa.

SPORZA.



CINCINNATI, Ohio, October 7, 1910.

We're beginning to polish up our knowledge of andantes, crescendos, technic and other musical terms in order that we may be among the intelligently present when the real musical season begins. Of course, we've had our musical appetizers already in the shape of opera, Music Hall, during the Ohio Valley Exposition, and an occasional little concert or recital at colleges or clubs. But not until the Russian dancers come here the latter part of this month, to be followed by two equally excellent attractions in the annual series arranged by J. Herman Thuman, will the greater portion of the local musical colony be at home and lend its presence to such attractions as merit patronage. So far we are somewhat in the dark as to what the entire musical season, especially in its more distant months, holds out to us. But it is certain that Cincinnati, this year, as in the past, will be asked to support as many of the leading attractions of the musical world as she can well afford to entertain, and that there will be nothing really worth while on the road that will not pause here for a day or two, if not longer.

Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, positively declines to lend himself to anything that might be construed into "press agent material" during his sojourn in Europe. Efforts to get something of an exciting nature from his travels have proved unavailing. His last letters, in answer to a request for some novel features of his tour, tell simply of his climbing the Alps, "one by one," with no hairbreadth escapes, no rescuing of avalanched tourists, no hold ups by Italian bandits, or any of the hundred and one other occurrences that might so easily be manufactured and turned into columns of readable matter by an ambitious press agent. And so Stokowski will return to America and Cincinnati without having once broken into the big headlines or having his picture shown from many angles as the man "who did it."

Under the auspices of the Cincinnati College of Music, the Springer Opera Club will give at least one, and probably two, performances of well known operas this season. These performances again will be given under the direction of Signor Gorno, with the assistance of the instructors in the voice department, whose pupils will be represented in the casts. The stage department of the singers will be looked after by Joseph O'Meara, whose experience as an actor and stage director will be of great value.

With its forces increased by the addition of eight instruments, making a total of more than eighty players, the Cincinnati Symphony Orchestra promises greater results this season than ever before. The fame of the orchestra has spread farther than even the most sanguine Cincinnatians had dreamed of, the demands for concert dates coming from sections that were hardly expected to have heard of the excellent work done by the orchestra in recent years, and especially during the past season. Arrangements now are under way for a tour of Iowa, Nebraska, Kansas and Missouri, applications for time having been received from the principal cities in these States. Going still farther West, there are requests now on file for the orchestra to visit Albuquerque, N. M.; El Paso and Amarilla, Tex., and two or three Oklahoma cities. All these invitations have been taken under advisement and will be acted on shortly.

Classes at the Cincinnati Conservatory of Music now are in full swing, with a larger enrollment than in any previous year of that successful institution. The improvements made during the summer in the buildings of the conservatory have added greatly to the general attractiveness to this delightful school of music.

Laura Baer, the well known contralto, who has been frequently heard in many important College of Music affairs, and in the recitals given by the class of her former instructor, Lino Mattioli, has taken up professional work. She is at present singing principal parts with the LeBrun Grand Opera Company in Chicago. Although Madame LeBrun, the prima donna, is a well known French artist,

she is, nevertheless, presenting her repertory in English, and according to accounts is meeting with fine success.

The College of Music Quartet, which was so successful in the performances of "In a Persian Garden," with Adele Westfield at the piano, will continue its organization. Requests for their appearance in Ohio cities have already been received, and in all probability they will be heard in several Ohio cities the latter part of October.

Willanna Hampton Smith, a former voice and violin student at the College of Music, has made such gratifying progress in her singing as to devote her entire energy to this specialty. Miss Smith is a native of Frankfort, Ky., and is the soprano soloist in the First Presbyterian Church at Lexington. With Bertha Roth Walburn, violinist, and Albert Victor Young, pianists, both former College students, Miss Smith gave a recital at the Appalachian Exposition at Knoxville Thursday afternoon. Among other selections offered Miss Smith sang Schubert's "Du Bist die Ruh," "The Sweetest Flower," by Van der Stucken, and three dainty little songs from manuscript, by Mr. Young, who, by the way, was a student of composition under Louis Victor Saar.

C. H. ZUBER.

GADSKI OPENS CHICAGO SEASON.

CHICAGO, Ill., October 9, 1910.

The concert season at Orchestra Hall opened today under the management of Wessels and Voegeli, and a capacity audience greeted one of the most popular operatic and concert songstresses. Madame Gadski was the first recitalist of the season and though her program included few novelties it proved interesting and at all times the great soprano held her listeners. The first group included Franz Schubert's "Liebesbotschaft" and "Ständchen" and four Robert Schumann songs. From the first it was noticeable that Madame Gadski was at her best, and after "Die Lotosblume," which was heartily encored, the audience demanded a repetition of each song. The second part of the program was composed solely of numbers by Robert Franz. The artist gave each number with the artistry for which her work is famed, though it may be mentioned here that six numbers from Franz on a recital program are a trifle too many and consequently monotonous. At the close of this group Madame Gadski was compelled to give two encores which were received with more acclaim than the Franz selections.

It is needless to mention that "The Erlking" was one of the added numbers and through impeccable interpretation was enthusiastically received. The last group was made up of songs by American composers and proved the most popular with the audience. Two songs by Sidney Homer and Eleanor Everest Freer's "Sweet and Twenty," which was encored, were delightfully given. Two songs by Edwin Schneider, her versatile accompanist, "One Gave Me a Rose" and "Snow Flowers," are gems and as rendered by Madame Gadski were two of the most pronounced successes of the afternoon. "Irish Love Song," by Margaret Ruthven Lang, and "Ecstasy," by Walter Morse Rummel, concluded the program and were well received.

At the conclusion of her recital the artist was obliged to add several selections. The accompaniments furnished by Edwin Schneider were artistic in the extreme.

Among those at the concert were Andreas Dippel, Bernard Ulrich, of the Chicago Grand Opera Company, and several artist members of the company. Orchestra Hall has been refurnished and the new gray seats are more comfortable and more attractive than those previously used.

RENE DEVRIES.

Studying with George Sweet.

George Dixon, the Toronto (Canada) tenor, has arrived in New York and resumed his studies with George Sweet at the Metropolitan Opera House studios of the master. Miss Sankey, of Pittsburgh, a niece of the late Ira D. Sankey, is another recent comer at the Sweet studio. Miss Sankey is a soprano. The young singer sang at the funeral services of her uncle's widow a few weeks ago. Mr. and Mrs. Sweet have planned to give a series of musicales during the season at their new and spacious music rooms in the great opera house building, corner of Broadway and Fortieth street.

Fay Cord in Demand.

Fay Cord, who has met with such success in Europe as to be hailed in this country as one of the coming great sopranos, is in constant demand by the society folk of Boston and other parts of New England. She is possessed of a mezza-voice of unusual beauty and her lyric work is of a quality that reminds one of Jenny Lind. She is most at home in the lighter songs of the heart and the sprightly canzonettes, though her interpretation and rendering of the larger works are musicianly and inspiring. Great things are predicted of her this season, and her engagements for the social functions are keeping her busy.

Gracia Ricardo's Recital at Wells College.

WELLS COLLEGE, AURORA, N. Y., October 4, 1910.

Gracia Ricardo, the American dramatic soprano whose successes in Europe have placed her in the first rank of musical artists of the world, made her first American appearance of the season at Wells College this evening. She sang before a large audience of cultivated musicians and music lovers, which justified its appreciation of her voice, art and personality by unrestrained applause.

Madame Ricardo, who will be heard in all of the principal cities of the United States during the coming year under the direction of M. H. Hanson, New York, is a worthy addition to the list of successful concert sopranos. In her recital she displayed a voice of true dramatic timbre, sound musicianship and a distinct enunciation. Her style is broad and authoritative and she always gives the impression, even in the least dramatic phrases, of having something in reserve. The program, which was of exceptional interest, was as follows:

Recitative et Air, Pleurez Mes Yeux, from Le Cid.....Massenet
 Absence.....Berlioz
 Pastorale.....Bizet
 Gretchen am Spinnrad.....Schubert
 Lachen und Weinen.....Schubert
 Soldatenbraut.....Schubert
 Volkslied.....Schubert
 Roselein.....Schumann
 Verlass Mich Nicht.....Franz
 Ich Trage Meine Minne.....R. Strauss
 So Schnell Vergessen.....Tchaikowsky
 Von Ewiger Liebe.....Brahms
 In the Time of Roses.....Reichert
 Autumn Griefs.....Franz
 Lovely Cella.....Montroe
 Rubaiyat.....E. Harris-Reinecke
 The Swing.....E. Harris-Reinecke
 (Written for and dedicated to Madame Ricardo.)

Madame Ricardo will also be heard between now and Thanksgiving in Kansas City, with the Kansas City Musical Club; song recital in Pittsburgh, under the management of Emma Porter Makinson; Memphis, with the Orchestra Association; St. Louis, with the St. Louis Apollo Club; Buffalo, with the Orpheus Club, and Cleveland, with the Rubinstein Club.

Werrenrath's Bookings.

Besides singing in Brooklyn with Madame Rappold last Monday night at the Masonic celebration, Reinald Werrenrath, the baritone, has been booked for another concert in Brooklyn this month with the Norwegian Singing Society of that borough. Next month the popular singer will sing at concerts in New York, Montclair, N. J., and a performance of "Elijah" in Syracuse, N. Y. Mr. Werrenrath starts on a Western tour the latter part of Jan-

uary, which will take him up as far as Minneapolis, where he is to sing with the Minneapolis Symphony Orchestra. Chicago and Indianapolis are included in the route. Many bookings for spring music festivals have also been closed for this favorite singer.

Dalmores, the Versatile.

The accompanying three cuts give apt illustration of the versatile talents possessed by Charles Dalmores, the



DALMORES PLAYING THE CELLO.

French operatic tenor. Heaven has endowed him with many gifts and he seems not to have neglected to apply



DALMORES AT THE WHEEL.

them. One picture shows the artist seated before his piano, which he plays well. Another reveals him playing

the violoncello, and the third picture gives an idea of his love of outdoor sports. He is seated at the wheel of his



THE MUSIC ROOM IN DALMORES' VILLA.

automobile in front of his villa, "The Swan Manor," at Coppet, Switzerland. One of his faithful dogs is posed back of the chauffeur.

Charlotte Lund Extends Tour.

Charlotte Lund, the soprano, who is to tour America during January, February and March, announced at first that she would be here but a month beginning January 1. Mr. Lagen, her manager, found that the requests for appearances of this artist were so numerous that it would be advisable to have a longer season, and after much correspondence finally succeeded in having her extend the time to two months. And now it has been decided to make a three months' season. Miss Lund has had to decline many flattering return engagements in Europe in order to meet the demands in this country.

FRANCIS

MACMILLEN**SEASON 1910-11**

Direction:

HAENSEL & JONES

One East 42d St., New York

MADAME VON KLENNER

America's Representative of the Celebrated
VIARDOT-GARCIA VOCAL METHOD
 Studios Open September 20th, 1910
 301 West 57th Street

**LESLEY MARTIN, Bel Canto**

STUDIO: 1425 BROADWAY, NEW YORK

SINGERS—Suzanne Baker, Cora Cross, Pauline Fredericks, Julia Galvin, Nellie Hart, Marion Stanley, Estelle Ward, Ruth White, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Pike O'Hara, Horace Wright, Mabel Wilbur, Winfred Young, Edward Foley, Albert Wallerstedt and many other singers now before the public in opera and church work.

REINALD

WERRENATH

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
 Successors to the Wolfsohn Bureau
 1 West 34th Street, New York
 Offices: Marlon Court, Cor. 178th Street and Broadway
 Phone, Audubon 1281 and 2040

BARYTONE

Theodore Habelmann's Operatic School
 909 West End Avenue, bet. 104th & 105th Sts.
 Phone, 7039 Riverside Subway Station 103d St. NEW YORK

FREDERICK WELD Baritone

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY

Successors to the Wolfsohn Bureau

New York

TOLLEFSSEN TRIO

MME. SCHNABEL-TOLLEFSSEN

CARL TOLLEFSSEN

VLADIMIR DUBINSKY

CONCERT TOUR BOOKING

Exclusive Management: WALTER R. ANDERSON, No. 5 West 38th Street,

NEW YORK CITY

Joseph MALKIN

The Great Russian Cellist

SEASON 1910-11

Soloist with the PHILADELPHIA ORCHESTRA, Jan. 20-21, 1911; RUSSIAN SYMPHONY ORCHESTRA, Feb. 2;
 VOLPE SYMPHONY ORCHESTRA, March 19

Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street,

NEW YORK CITY

Giuseppe CAMPANARI

For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils this winter. Applicants to be seen by appointment only.

663 W. End Ave. near 92d St., New York

SCHUMANN-HEINK

In America Entire Season, 1910-1911.

Tour Now Booking

Direction: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau.

1 West 34th Street, New York

THE STEINWAY PIANO



New York, October 10, 1910.

Otto W. Wittemann has established himself in a new studio, Carnegie Hall, his specialty being piano instruction. Expert pianist, having studied some years abroad, he will give individual attention to the special needs of each pupil. He gives a recital on Staten Island this week, of which this journal will take due cognizance.

Annie Friedberg has resumed vocal instruction at her studio, The Wagner, 51 East Fifty-ninth street; her residence is 50 Morningside avenue West. She teaches the art of singing in all its branches, from the first rudiments of tone placement to artistic finish. She will have evening classes for sight singing and coaching for opera, church and concert, and teaches the Marchesi method. Her studio is open to sublet to a pianist and teacher for Tuesdays and Fridays.

Mary Wagner Gilbert teaches piano, Leschetizky method. She was a pupil of Xavier Scharwenka, and has a commodious studio in Carnegie Hall. Some of her precocious pupils have had appearances in the Waldorf-Astoria Hotel, winning recognition for their own talent and technic, which in turn reflected much credit on Mrs. Gilbert.

Francesco C. Torre gave a concert at Carnegie Lyceum October 6 at which the special feature was Ingeborg A. Elson, soprano, his pupil. She has a coloratura voice of promise allied with pretty appearance. Others participating were Messrs. Veneziani, Amati and Delevanti.

The Hungry Club, Mattie Sheridan, president, had as musical features at their 217th dinner, October 8, Edna Burchill, singer, and Henry Such, English violinist. Previously, October 1, there was an "Italian Evening."

Marie Cross Newhaus has composed a valse mignonne, published as "Eloise," dedicated to Mrs. Charles H. Gur-

ney. It is arranged both as piano solo and for soprano, requiring a range from low B to high A. Madame Newhaus resumed instruction in voice building, repertory and diction. She is a special authority on French music and diction. She has weekly public classes, when guests of pupils are welcomed. Her professional pupils hold prominent positions, while amateurs give much delight to their friends.

Frank L. Sealy, chairman of the examination board of the American Guild of Organists, inaugurated a new system of marks at the May examination, based on English precedent; some two score organists passed then. He has resumed his work as organist of the Fifth Avenue Presbyterian Church, and is planning the Saturday Orchestral concerts in Newark, which he will conduct for the fourth season.

Morton Adkins, the baritone, was singing in Gaul's "Passion Music" in an up-state city recently when the organ stopped. The organist whispered "keep on," which

EDMOND CLEMENT
THE GREATEST OF FRENCH TENORS
From the Metropolitan Opera House, New York, and the Opera Comique, Paris
American Concert Tour Beginning December 1st
Management: LOUDON CHARLTON, Carnegie Hall, New York

the singer did, wondering the while what would happen. Soon he was joined by the tones of a piano, the not-to-be-rattled organist having skipped from the organ-bench to the piano-stool, so saving the situation. Mr. Adkins's season is opening satisfactorily under the Charlton management. November 7 he will give a song recital, Mendelssohn Hall, where he sang last season with marked success.

Doré Lyon announces a series of four "Opera and Comedy Mornings" at Berkeley Lyceum, beginning November 11. Short operas in English will be sung, followed by new and original comedies. Mrs. Lyon, her daughter, Parker Lyon, and Helen Murphy, the latter one of the Opera School pupils of Mr. Bristol's at Coburg, Germany, last summer, gave a well attended concert at Ogdensburg, N. Y., October 3. A press notice reads:

Miss Murphy's selections were delightfully sung and her stage presence was charmingly striking. Her voice was strong and sweet and under perfect control. The expression and finish displayed in

two Neapolitan songs were ideal, and the audience was quick to make manifest its appreciation.—Ogdensburg News.

Zilpha Barnes Wood announce her annual examination for free vocal scholarship for Saturday, October 15, four o'clock, 827 Carnegie Hall. This is always an interesting affair, some excellent voices being heard; a committee of impartial judges will award the free scholarship, which is open to any one having a good voice. Miss Hraba, who won last year's, has been engaged by a Boston manager for a series of concerts.

Ellen Gorton Davis, supervisor of music in the public schools, has taken the studio, 404 Carnegie Hall, where she will teach the piano. She is experienced and of a sympathetic nature, especially fitting her for the arduous role of a teacher.

Jessamine Harrison-Irvine, the piano accompanist and teacher, recently returned from a summer passed in Europe. She reopened her studio in Carnegie Hall and many guests have attended early receptions. She gave her first Sunday "at home" in honor of Sophie Thornburg, of Paris. Minna Kaufmann, the soprano, contributed a number of charming songs to the program. Thursday of last week Mrs. Irvine gave another reception for Francis Walker, of Spokane, Wash. (formerly of New York), who remained in New York several days on his arrival from Europe.

Jorge C. Benitez has removed his studio from Carnegie Hall to 165 West Seventy-first street. As baritone and vocal teacher, he has been very successful and the outlook for the new season at his studio is bright.

Siegmund Grosskopf, the violinist, received the following letter some time ago, which tells of his artistic work at a concert in New Rochelle last May:

COLLEGE OF NEW ROCHELLE, N. Y.

Prof. Siegmund Grosskopf:

MY DEAR PROFESSOR:—In the name of the Glee Club of Mother de Salis and myself I wish to offer you our grateful acknowledgment of your services so generously bestowed and without which the Glee Club would not have been the success it was last night.

Nothing that I could say would sufficiently express our gratitude for what you have done. Whenever an opportunity presents itself, it will be our pleasure to speak of you as a teacher and artist of the first class.

Hoping your vacation will be a very pleasant and restful one, I am,

Sincerely and gratefully,

FR. M. PATRICIA,
College of New Rochelle.Songs by **ALEXANDER MacFADYEN**

"LOVE IS THE WIND" "INTER NOS"
"A BIRTHDAY SONG" "THE SEASONS"
"YE WHO HAVE YEARNED ALONE"
"SPRING SINGING"

The John Church Co., New York

CORINNE RIDER-KELSEY SOPRANO
Oratorio, Concert and Song Recitals
Sole Management: LOUDON CHARLTON
Carnegie Hall, New York

GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director

Now Open for the Season

SEND FOR NEW CATALOGUE

34 West 12th Street - NEW YORK

CLIFFORD CAIRNS Management of **MARC LAGEN**
434 Fifth Avenue
NEW YORK CITY

MME. AURELIA JÄGER
Director Vocal Department
Master School of Music of Brooklyn

Teaches Singing at New York Studio after October First:
703 Carnegie Hall, Tuesday and Friday Afternoons
FERDINAND JÄGER, Assistant in New York
At Master School, 96 Clinton St., Brooklyn; Monday and Thursday all day; Tuesday and Friday Mornings after October First.

FRED C MARTIN BASSO
MANAGEMENT
HAENSEL & JONES

PERSONAL ADDRESS: 1 East 42d Street
552 West 11th Street Telephone Connection NEW YORK

ALBERT SPALDING
European Management: L'Association Musicale de Paris,
4 Rue Trenchet, Paris, France

EUROPE SEASON 1910-1911 **SEASON 1911-1912 AMERICA**

HOWARD DAVIS
TENOR
Address: ANTONIA SAWYER, 261 West 11th Street

AUGUST COTTLOW
In Europe Season 1910-11
MANAGEMENT:
HAENSEL & JONES, N. Y.
STEINWAYPIANO USED

A. BUZZI-PECCIA BACK FROM EUROPE.

A. Buzzi-Peccia, the Italian voice specialist, has returned to New York after having spent his summer vacation, as usual, in Europe visiting his many personal friends, among whom are many of the most celebrated artists of the present time.

Of course, Mr. Buzzi-Peccia imparted some instruction while away, one of his most successful foreign pupils being Madame Katy Boletti, a society lady with a splendid soprano voice, personal beauty and musical talent. Her recent appearance at a concert given at the Teatro Sociale di Intra, before an intelligent and distinguished audience was the occasion for much congratulation on account of the noticeable improvement in her singing. In fact, her success was so emphatic that every one advised her to enter upon a professional career because she gave every evidence of possessing the qualifications of an opera star.

Mr. Buzzi-Peccia has resumed his vocal courses at his studio, 33 West Sixty-seventh street, with a large class of society ladies and professional pupils. That he is becoming more popular every year is evidenced by the fact that all of his time had been engaged before he reached New York, while many pupils are coming into his studio from all parts of the country, introduced by opera singers, teachers, editors and pupils. He is also receiving many applications daily from those who, he says, have read his card in THE MUSICAL COURIER.

Voice culture is the most subtle, the most delicate and the most intricate of all arts. There are various methods of gaining perfection in violin and piano playing; there are numerous schools of painting, architecture, drama and kindred arts, all of which lead to a common artistic end, but there is but one way to secure success in singing, but one way to gain a mastery over the art of voice building, tone production, breath control, enunciation—the right way. There is only one road to the goal. It is strait and narrow and difficult.

The proper cultivation of this art, the correct teaching of it and the right handling of the human voice requires skill, study, experience, insight, ability and above all, a method of teaching that will be thoroughly comprehensible to the student, for singing cannot be mastered without a mental as well as a physical and emotional grasp of the subject.

There are many teachers who are endeavoring to impart the art who do not understand the intricacies and are therefore unable to make the student apprehend the meaning of perfect vocalization. The voice is an instrument requiring the most delicate and skillful handling. It is so easily ruined, so quickly marred. Only the teacher, therefore, who understands every detail of the art as well as



MR. BUZZI-PECCIA AT THE VILLA OF MADAME BOLETTI AT INTRA, LAGO MAGGIORE.

Madame Boletti in the center, Mr. Buzzi-Peccia at her right.

anatomy and temperament, is capable of imparting vocal instruction properly. The vocal teacher, therefore, must be one who is possessed of unusual gifts, among them being patience and a love of work. The vocal teacher's road is not an easy one.

Mr. Buzzi-Peccia says that he has to work very hard, but that he does not mind because he has his pupils directly under his personal care from the beginning to the highest degree of vocal and artistic accomplishment. He

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

does not believe in the third party—the accompanist or assistant, who, he thinks, lessens the direct artistic support and the immediate magnetic communication between himself and the pupil. It is impossible to elucidate in cold type the many factors which Mr. Buzzi-Peccia employs in solving the problem—one must know him, study with him, study him. Then the secret of his success will become apparent. Not only is Mr. Buzzi-Peccia a vocal instructor, but also a composer of note. Many of his songs have become classics and his "Gloria" has reverberated around the globe. He will give several musicals during the season in order to introduce some of his pupils.

Cairns a Specialist.

Among the American basses available for oratorio this year, Clifford Cairns is well entitled to a place in the front rank. Cairns is a young singer and one might say new in the field. Nevertheless, he is old in the study of his art and a conscientious student and a worker. He has made a special study of oratorio, spending the past summer coaching with Henschel and concertizing through the British Isles.

Marc Lagen, who has charge of Mr. Cairns' affairs, predicts a most promising future for this artist. He has already booked him with many of the leading societies in the East and many in the Middle West. Among his more recent engagements is the concert by the Kreutzer Quartet, October 23, and other engagements in Boston, Philadelphia, Waltham, etc.

Mannheim recently has had gala opera performances of "The Flying Dutchman" and Cornelius' opera, "The Barber of Bagdad."

SHEET MUSIC IN PARIS

Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental at MAX ESCHIG'S Sheet Music House, 13 Rue La Fayette, near the Boulevard. Representative of Schott, Simrock and others. Telephone, 189-14

Mademoiselle LOTHY

39 Rue Joffroy, Paris
TEACHER OF THE ART OF SINGING
Based upon a Study of the Science of Sounds
American Representative: SIGNOR PERUGINI, 14 Lexington Avenue, New York

OSC AR SEAGLE Vocal Instruction

17 Rue Mozart, Paris
WAGER SWAYNE Pianists Prepared for Public Appearance
39 Rue de Prony (Parc Monceau), Paris

MME. MARTHE Gaynor

37 Avenue Victor Hugo, Paris
TEACHER OF SINGING
Authorized Pupil of King Clark

KING CLARK Announces the Removal of the
King Clark Studios
from
8 RUE BUGEAUD, PARIS
to
Kurfurstendamm 63, Berlin

G. SHEA VOCAL INSTRUCTION
(GEORGES CHAIS)
One of the first American men to sing in opera in France
PARIS
5, Rue Gounod

Mme. REGINA de SALES
SINGER and TEACHER
40 Rue de Villejust
(Avenue du Bois de Boulogne) Paris

BARRON BERTHALD
1910-11
Care DELMA-HEIDE, 30 Rue Marbeuf, Paris

Frida EISSLER
Authorized Representative of LESCHETIZKY
Exceptional Autograph Certificate from the Master.
85 Rue La Boétie (Champs-Élysées) Paris

CLARA TIPPETT
TEACHER OF SINGING
312 Pierce Building - Boston, Mass.

DOSSERT VOCAL STUDIOS
PARIS: 30 Villa Dupont, (Rue Pergolèse)
Cable Address: "Fradosier"
NEW YORK REPRESENTATIVE
1208 Carnegie Hall

CHARLES W. CLARK
12 Rue Leonard de Vinci, Paris

ADELE ROSENTHAL 26 RUE WASHINGTON
PARIS
HAROLD BAUER says: "She has my warm recommendation both as Teacher and Performer."

HENRY EAMES
PIANIST and TEACHER
249 NORTH ELEVENTH STREET - LINCOLN, NEB.

THUEL BURNHAM
TEACHER OF PIANO
Pupil of Leschetizky and William Mason
119 Rue de Tour (XVIIe) - PARIS

PHILIPPE COUDERT
6 RUE EDMOND ABOUT-PARIS
PUPIL OF JEAN DE RESZKE
VOICE PRODUCTION AND ARTISTIC SINGING

KATE LIDDLE Singer and Teacher
KURSFÜRSTEN STRASSE 54
MUNICH, GERMANY

ORATORIO AND CONCERTS IN ROCHESTER.

ROCHESTER, N. Y., October 8, 1910.

The Oratorio Society, organized last spring for the production of Haydn's "Creation," has opened this season under most auspicious conditions. The musical director, George Barlow Penny, and the members of the chorus are full of enthusiasm and promise some notable choral offerings for the current season. Musical events announced by the Oratorio Society include the following: A production of "The Messiah" given during Christmas week; Beethoven's ninth symphony, with the New York Symphony Orchestra, in January; Gounod's "Redemption," to

Under the musical director, George Barlow Penny, assisted by a capable faculty, courses are offered in all branches of elementary, intermediate and advanced musical instruction. A large enrollment of students is reported.

The opening concert of the Walter Bentley Ball concert series will be given in Convention Hall on Monday evening, October 24, by Herbert Witherspoon, the American basso. Autumn Hall, the young American violinist, who is rapidly coming to the front as a player of striking individuality and charm, will also be heard at this first concert of the series.

Mabel Prestwich, an English pianist, has located in Rochester, at 37 South Washington street, and will shortly be heard here in recital.

Caroline Cramer, one of Rochester's foremost sopranos, pupil of Madame Marchesi, of Paris, will be married on October 12 to Joseph Kuper, of Baltimore. Miss Cramer will be heard in a recital of French and German songs before the Individualist Club, on Monday evening. Her departure means a distinct loss to local musical circles.

Rochester's third annual industrial exposition opened October 8 and will continue until October 22. During the first week the Pittsburgh Festival Orchestra, with prominent soloists, Agnes Kimball, soprano; Nevada Van der Vere, contralto, and Reed Miller, tenor, will give several concerts. During the second week the United States Marine Band will present two programs daily.

WALTER BENTLEY BALL.

FRANKFURT-ON-MAIN MUSIC.

FRANKFURT, September 29, 1910.

The first public appearance of our distinguished Frankfurt artist, Hugo Heermann, since his return from America, took place yesterday before a large and very select and sympathetic public. In conjunction with Karl Friedberg he played the B flat major piano and violin sonata of Mozart and the D minor sonata of Brahms. Victor Heermann, a son of Hugo and a member of the Coburg Opera, sang songs of Schubert, Schumann and Brahms, but pleaded indisposition. The voice has been subjected to the usual vigorous German method and does not yield itself to lyrical expression, although the diction is as sound as the usual German diction at home here. Hugo Heermann's re-entry upon the stage of his former artistic activity is welcomed by the musical world of Frankfurt and surrounding cities, for he is highly esteemed here for his solid attainments and his conscientiousness in performing what devolves upon him.

WILLY VON.

Liza Lehmann en Route to California.

Liza Lehmann, the composer, with her quartet of singers, arrived in New York, Sunday, October 9, on the steamer St. Paul. The party left New York yesterday (Tuesday) for California. An extended tour has been booked on the Pacific Coast by R. E. Johnston. Later, concerts will be given in the Middle West and East.

Thursby in Paris.

Emma Thursby, of the vocal world, is in Paris with a tendency New York wise.

Engagements for Cadman and Harper.

The season of Charles Wakefield Cadman and Paul K. Harper in their original Indian Music Talk has begun auspiciously. They open in New England in October and during November will be heard in Ohio and Pennsylvania before prominent musical clubs and colleges. Evelyn Hopper, the Omaha booking agent, has obtained engagements throughout the Middle West during the winter. In the Western itinerary the cities of Denver, Omaha, Lincoln, Des Moines, and Kansas City figure prominently, besides many engagements in the smaller cities of Nebraska, Iowa, Illinois and Oklahoma.

Renewed interest has been taken in the work since Mr. Cadman introduced the subject of Indian music and folk-

PAUL K. HARPER,
Tenor.

lore in Europe this summer. Then Mr. Harper has in addition to his instant success in the music-talk achieved popularity as a recitalist, securing, aside from his work with Mr. Cadman, many engagements during the past year with the leading choral societies and music study clubs.

Messrs. Cadman and Harper, for their return engagements, will give an all-American song and piano recital, though the bulk of the engagements call for a hearing in the Indian Music-Talk. Mr. Cadman claims that since the music-talk was originated three years ago, there have been at least four imitations of it on the part of singers and Indian music exponents in various parts of the country.

Ethel (who is taking piano lessons, to organ grinder)—How many hours a day do you have to practise?—Life.

BUZZI PECCIA AND PROFESSOR MINETTI AT HIS VILLA
ON LAGO MAGGIORE.
(See page 26.)

be given during Lent; a three day musical festival in May, in conjunction with the St. Paul Orchestra, Mr. Rothwell conducting.

At a business meeting of the Choral Association held on Monday evening the following appointments were made: President, Dr. W. W. Percy; vice president, Frederick Will, Jr.; secretary, Miss B. E. Burgess; treasurer, E. G. Ellwood; musical director, George Barlow Penny; chairmen of committees—publicity, Walter Bentley Ball; membership, P. T. Swinburne, and entertainment, Dr. La Salle. The chairmen and members of the executive committee constitute the executive board. The first concert of the season, at which a miscellaneous program will be presented, will be given on the evening of November 18, with Frederic Martin, the eminent New York basso, as soloist.

The Rochester Conservatory of Music is now located in the Conservatory Building, 81 South Fitzhugh street.

LAMPERTI-VALDA

SCHOOL OF SINGING

Founded by M. GEORGES MOUSIKANT, Formerly Répétiteur with Frank King Clark in Paris

160 Boulevard Malesherbes

(Place Wagram) PARIS, FRANCE

All Communications to be Addressed to MME. GIULIA VALDA

GABRIELLE GROSSET

OFFICIER D'ACADEMIE

SPECIALIST IN VOICE PRODUCTION

21 Avenue d'Eylau

(Trocadero)

PARIS

CONSERVATOIRE INTERNATIONAL

D'OPERA ET DE CHANT

WASHINGTON PALACE, 14 Rue Magellan (Champs-Elysees), Paris

Endorsed by M. ALBERT CARRÉ, Directeur Opéra Comique, Paris.

Faculty includes foremost Artists of Grand Opéra and Opéra Comique.

GRAND PRIX (which includes operatic débuts in Europe) will be awarded by jury of which M. MASSENET, Composer, is President.

All communications must be addressed to M. G. WASHINGTON LOPP, Business Manager.

ISIDORE
LUCKSTONE

VOICE PRODUCTION

Interpretation Finish

PARIS

May to October

Address:

105 Ave. Victor Hugo

NEW YORK

October to May

153 W. 76th St.

Tel., 7493 Schuyler

ETHEL DAUGHERTY

PIANIST AND TEACHER.
10 Boulevard Delesert (Trocadero), Paris.
Maurice Moszkowski writes: "Je suis convaincu que Mademoiselle Daugherty aura de très bon succès comme professeur."

Musical Directors:

MR. F. RÜHLMANN, Directeur de la Musique et 1er Chef d'Orchestre de l'Opéra-Comique.

MR. RAYMOND RÔZE, Ex-Musical Director His Majesty's Theatre, London; Late Stage Manager and Chief Instructor Operatic Class, Boston Opera Company.



HELENWAY CHAMBERS,
Phone 1177, Back Bay,
BOSTON, Mass., October 8, 1910.

Most of us have often heard the expression that there is no royal road to knowledge. This has been thoroughly disproved in one case at least by the publication of thirteen little pieces entitled "Musical Thoughts for the Piano" which were written unaided and without correction by pupils of the Fletcher Music Method, ranging between the ages of eight and fourteen years, and thus given to the public. Perhaps the clearest elucidation of the opening remarks comes with the following explanation of her composition given by one of the children to her father: "I only wrote the melody—these three measures, and then transposed it to its relative minor, and after that, put it an octave higher, and then modulated back to the original key. I thought I could repeat the first part for I noticed Mozart did that in his Minuet which I have just taken." As may be seen it was only the original thought of the three measures which seemed of value to the child. Adults, however, who have studied, know that just to "transpose," and modulate and observe the form of Mozart's compositions demands the musical knowledge, insight, and intelligence which many teachers would gladly see in their ten-year-old pupils. With this as an introduction the little pieces follow with some such original explanation prefacing nearly every one. The whole idea is unique as there is no record of any such collection ever having been published before, and it is well worth the serious consideration of parents and educators, not for what these little compositions mean as musical literature,—that is not to be expected,—but what the Fletcher Music Method stands for in the way of developing the creative talent inherent in all, and giving that talent the technical clarity of expression which we have been taught to associate with the adult only, and that after long years of study and preparation.

Not content with the laurels they gained with the Boston Opera Company last season and the tremendous furore caused by them in their separate roles at Covent Garden, London, this summer, Mr. Baklanoff and Madame Lipkowska have been giving joint recitals of Russian and Italian music at Biarritz and many French watering places, scoring an immense success wherever they appeared.

Coleridge-Taylor has been commissioned to write a fantasia for violin and orchestra having as a basis well known American airs, which is to have its initial performance at the Norfolk (Conn.) Music Festival next June.

Professor Max Friedlander of the University of Berlin, the German exchange professor at Harvard for the current

academic year, will conduct four courses dealing with the history of music. Two of these to be known as Music nine and ten will be open to the public without restriction. The first will deal with the life and works of Beethoven and will be given in the new lecture hall at four-thirty of every Monday afternoon. The second, given in the same place and hour on Tuesday afternoon, will take up the Romanticism in music from Weber and Chopin to Berlioz and Schumann. Both of these courses will be amplified with musical illustrations. As this is the first time in the history of the exchange professorship that one of the famous German musical savants has come to Harvard, the music department of the university is to be congratulated on raising its standard to equal the high rank held by the other departments.

The Faelten Pianoforte School announces two recitals for the coming week, on Thursday evening, October 13, and Saturday afternoon, October 15, when interesting programs are promised.

Madame Gardner-Bartlett, soprano, and Clara Tippet, pianist, assisted by Elinor Whittemore, violinist, and Grace R. Horne, accompanist, gave a very interesting recital on Thursday evening, September 29, which was somewhat in the nature of a farewell, since Madame Bartlett has given up her home here in Boston and will hereafter be located in New York City. The artistic work of Madame Bartlett and Mrs. Tippet is too well known in this city to need detailed mention, but a few words regarding the talent and promise shown by Elinor Whittemore, the young violinist who assisted, will not be amiss. This young girl of sixteen, still a student, has a remarkably good tone, good presence and much musical intelligence which should make for future success. Miss Horne played her accompaniments in a manner deserving the highest praise.

The second concert of the season at the New England Conservatory, Tuesday, October 4, introduced Kurt Fischer of the faculty, who has just recently been engaged for the piano department.

The dates for the Handel and Haydn Society concerts in Symphony Hall during the coming season have been announced as follows: "The Messiah," December 18, 19; Mid-winter Miscellaneous Concert, February 12; Easter Concert, April 16.

The song recital given by Charles E. Morrison, tenor, at the First Baptist Church, Haverhill, Mass., on September 28, called forth much favorable comment from press and public alike. Though the entire program was well

rendered, the four American Indian songs by Charles W. Cadman were particularly enjoyed by the audience. The accompaniments were played most artistically by H. W. Downes.

The Mount Ida School opened the year of 1910 most successfully with a full enrollment of students from all parts of the country. The piano department is again under the direction of Florence Larrabee, who begins her work with a large class of enthusiastic pupils.

The first gun of the 1819-11 musical season has been fired and the thirtieth season of the Boston Symphony Orchestra, Max Fiedler, conductor, is now under way. For this opening concert a program of Schumann's works was given in commemoration of the 100th anniversary of the birth of the great composer. The large audience, as is to be expected at a first concert, was most enthusiastic and generous in its applause, both Mr. Fiedler and Anton Wittek, the new concertmaster, coming in for a large share.

GERTRUDE F. COWEN.

Scholarship Winners at the Peabody.

Never in the history of the Peabody Conservatory of Music of Baltimore has such a large number of candidates competed for the free scholarships offered by the institution. At the beginning of the examinations, which were presided over by the director, Harold Randolph, there were more than one hundred applicants and the faculty examined the candidates from 9 a. m. until 6 p. m. Many of the competitors showed such talent that additional yearly scholarships were given. The alumni scholarship, which was founded by the Alumni Association of the Conservatory, was won by Agnes Hall, of Washington, and Esther Cutchin was the successful competitor for the Conservatory scholarship. Fredericka Perlman, of Baltimore, and Adolph Torovsky, of Annapolis, received one year scholarships in piano. In violin Samuel Korman and C. R. Klee, both of Washington, were successful and Alice Carpenter carried off the honors for the organ. The vocal scholarship, of which two were given, so many showed such talent as to make it necessary to hold another trial. The Eaton Scholarship, founded in memory of Charles E. Eaton, who was formerly a trustee of the institute and who as chairman of the music committee took great interest in the work of the conservatory, was won by John Thomas and additional honors were conferred upon Frank Mellor and Arthur Webner, both of Baltimore. These scholarships are conferred exclusively on the basis of talent and are for a term of three years; they carry with them free tuition in harmony and other necessary branches. They offer unusual advantages to the winners as the conservatory ranks foremost among the institutions of musical culture and its thorough equipment and strong faculty of European and American masters make it one of the leading music centers of the country.

Caroline Hudson Returns a Bride.

Caroline Hudson has returned to New York a happy bride. The popular soprano was married August 31 to Hugh Alexander, of New York. The wedding took place at the home of the bride's father, Dr. Herbert E. Hudson, in Cleveland, Ohio. Mrs. Hudson-Alexander is preparing for her new concert season, which is to begin in the West October 16. Among her bookings in the East for the winter is one appearance with the Handel and Haydn Society of Boston. Mr. Alexander is an organist and deeply interested in the work of his wife. The Alexanders already have planned to sail for Europe at the close of the season next summer and while abroad both will study with eminent masters. Recently, several American composers have dedicated songs to Mrs. Alexander.

Mme. de BERG-LOFGREN

TEACHER of VOICE—"Garcia Method."

Recital, Oratorio and Opera

Teacher of Bettina Freeman, formerly of the Boston Grand Opera Co.; Mrs. Doris Kessler, Seattle; Susan Darlington Peirce, California; Blanche Goulet, coloratura soprano; Allma Wallner, contralto soloist, Trinity Chapel, Broadway and 158th street, New York, and Charles H. Clark, bass, soloist First Universalist Church, Worcester.

Address: 70 Westland Avenue

Tel., 3874-3 Back Bay

CLARA E. MUNGER

TEACHER OF SINGING
177 Huntington Ave., Boston

KATHERINE LINCOLN

Solo Soprano
Manager: Mrs. PAUL SUTORIUS, 1 W. 34th St., N. Y.
STUDIO: 1425 Broadway, Friday, Saturday, Monday
BOSTON: 514 Pierce Building

Charles ANTHONY PIANIST

MASON & HAMLIN PIANO
STEINERT HALL, BOSTON
Mr. & Mrs. HUBBARD Vocal Instruction
Symphony Chambers - - - Boston

FOX-BUONAMICI

SCHOOL OF PIANOFORTE
PLAYING

Steinert Hall, Boston

SCHOOL YEAR BEGINS SEPT. 26TH
OFFICE OPEN FOR REGISTRATION SEPT. 15TH

JOSEPHINE

Personal Address
4 Haviland Street

KNIGHT

SOPRANO

SOLOIST BOSTON FESTIVAL

Orchestra 1907-08-09
Manager: G. W. STEWART
120 Tremont St. BOSTON

FLETCHER MUSIC METHOD

THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN
AND SIMPLEX SYSTEM OF AMERICA AND EUROPE.

EVELYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

FREDERIC

N. WATERMAN

STUDIO: New Century Building

BARITONE

Teacher of Singing
Oratorios, Recitals
and Opera

177 Huntington Avenue, Boston

Southern Praise for Clarence Eddy.

The news that Clarence Eddy, the famous organist, is making a tour of the country, is so well advertised by this time that many cities who heard the great artist on other tours are eagerly waiting to hear him again. His re-appearance in Charlotte, N. C., was hailed as a prime event in that city. The following extracts of criticisms are from reviews of a recital given in Charlotte last week at the Associate Reformed Presbyterian Church:

For weeks the recital of last night had been looked forward to with pleasure by lovers of music who filled the handsome new Associate Reformed Presbyterian Church at the corner of South and East Boulevards. In no respect did the performance disappoint those expectations built on the wide reputation as a skillful and soulful organist which has long attended Mr. Eddy's name.

Not once did he falter before difficult technique or interpretation. Ripeness of experience, breadth of vision, richness of imagination, prizes won by a lifetime's devotion to the art divine—all were requisitioned in creating the golden floods of music which welled from the Moller organ at his dexterous touch and enveloped the appreciative audience which was his from the first of the opening number until the close of the last. Advancing years have brought no impairment to the grace and deftness with which he solves the intricacies of technique, nor detracted aught from the artistic finish of his work.

The sonata in E minor, a new production by Mr. Eddy's life-long friend, James H. Rogers, exhibited more convincingly perhaps than any other Mr. Eddy's ability. The perfect rendition of its five movements was a tribute alike to the player and his instrument. Bonnets' "Variations de Concert" displayed Mr. Eddy's versatility of style. Sharp contrasts were successfully reproduced when the organist rendered in succession Hollins' "In Springtime" and James Lyons' "Autumn." For sheer impressiveness no number found the audience more responsive than Couperin's "Sœur Monique." From a repertory so faultless one might cull almost at random selections of distinctive merit and brilliancy, but in no case should mention be omitted of Crawford's toccata in F minor or Schubert's "By the Sea," rearranged most effectively and harmoniously by Mr. Eddy himself.

All in all the evening's recital was a musical treat such as comes only occasionally and the fact that it was so well patronized affords encouraging evidence that Charlotte's musical taste is being steadily cultivated and improved.—Charlotte Evening Chronicle, October 9, 1910.

Possibly the most notable number on Mr. Eddy's program was James H. Rogers' sonata in E minor. Between this composer and Mr. Eddy exists the warmest friendship, and this composition—which has just been published—drew forth all the wonderful skill of the performer. The perfect rendition of the five movements in itself showed Mr. Eddy a master and demonstrated as well the unusual excellence of the organ. At its close the familiar strains of "Home, Sweet Home," played with charming variations, gave the

only strictly popular touch to the recital and beyond question reached the very hearts of the hearers.

It would be impossible to select with any justice any other single number for special mention. From the opening bars of Bach's great fugue in G minor until the stirring bars of Faulkes' "Festival March" died away more than two hours later, Mr. Eddy's marvelous technique, faultless touch and absorbing interpretations held the house as in a spell. His versatility of style was amply displayed in Bonnet's "Variations de Concert," while his ability to produce the sharpest contrast was seen in Hollins' "In Springtime," followed by James Lyons' "Autumn," both being recently published works. For impressive appeal no number surpassed Couperin's "Sœur Monique," while the gem, as far as brilliancy is concerned, was undoubtedly Crawford's toccata in F minor. Nor should mention be omitted of the organist's own arrangement of Schubert's "By the Sea," which left absolutely nothing to be desired in resonant harmony.—Charlotte Daily Observer.

Freiburg New Art Temple.

After four years of the most careful kind of work, the city of Freiburg, in the Breisgau, Grand Duchy of Baden, Germany, will dedicate its new temple of the muses, theater and opera house on October 7. It is a substantial sandstone building of modern design with an auditorium seating 1,500 people and a stage of huge dimensions fitted



FREIBURG OPERA HOUSE.

with the very latest appliances for mis-en-scene, lighting and other effects.

The appearance of it, nearly opposite the new university building, gives an adequate idea of Freiburg's spirit and ambition. That city is one of the progressive centers of art culture, commerce and industry in South Germany and its new temple will bring it the best talent of Europe.

The Arrow and the Song.

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of a song?

Long, long afterwards, in an oak
I found the arrow still unbroke;
And the song, from beginning to end,
I found in the heart of a friend.

—Longfellow.

MME. MELBA COMMENTS
"VOICE PRODUCTION"

"There is so much valuable material in Professor Wesley Mills' work on 'Voice Production in Singing and Speaking' that no intelligent vocal student could fail to secure helpful guidance from the technical information so lucidly set forth in its pages."

THIRD EDITION

VOICE PRODUCTION
IN SINGING AND SPEAKING

By WESLEY MILLS, M.A., M.D.

63 Illustrations, some in colors. Cloth, \$2.00 net.

DAVID DISPHAM writes:

"I consider Professor Mills' book on 'Voice Production' to be a valuable contribution to the literature upon this subject—so all engrossing to the voice user."

J. B. LIPPINCOTT CO., Philadelphia

CONCERT RECORD OF SONGS BY
SOME OF OUR BEST AMERICAN
COMPOSERS.

Mrs. H. H. A. Beach.

Ah, Love, but a Day.....Mme. Schumann-Heink, Indianapolis
Ah, Love, but a Day.....Mrs. Hanna Butler, Chicago
Ah, Love, but a Day.....Mrs. Elizabeth Lay-Newman, Chicago
The Year's at the Spring.....Mme. Sembrich, Boston
The Year's at the Spring.....

Mme. Frieda Langendorff, Springfield, Mass.
The Year's at the Spring.....Mme. Jomelli, San Francisco
The Year's at the Spring.....Miss Babetta Huss, New York City
The Year's at the Spring.....Arthur Wall, Honolulu
The Year's at the Spring.....Elias Blum, Walla Walla, Wash.
Baby.....Mme. Jomelli, Raleigh, N. C.
Ecstasy.....Elias Blum, Walla Walla, Wash.
Ecstasy.....Miss Ernestine Danquard, New York City
Just for This.....Elias Blum, Walla Walla, Wash.
I Send My Heart Up to Thee.....Miss Lilla Ormond, Boston
I Send My Heart Up to Thee.....Malcolm C. Adams, Bridgeport, Ct.
Shena Van.....Elias Blum, Walla Walla, Wash.
Elle et Moi.....Miss Ada Johnson, Boston
Far Awa'.....Elias Blum, Walla Walla, Wash.

J. W. Bischoff.

Tomorrow and Tomorrow.....Will Judge, Salt Lake City
The Rose I Give You.....Mrs. Elsie Bond Bischoff, Washington, D. C.
September.....Wm. C. Mills, Washington, D. C.
A Jungle of June.....Dr. Carver Williams, Chicago
Love Sings the Lark.....Mrs. Grace F. Homsted, Seattle

G. W. Chadwick.

Before the Dawn.....H. Lambert Murphy, Nashua, N. H.
Thou Art So Like a Flower.....Mrs. Alexander Lindsay, Jr., Honolulu
Thou Art So Like a Flower.....Miss Bertha Kuthman, Chicago
Thou Art So Like a Flower.....Miss Pearl Johnson, Ocala, Ia.
Sweet Wind that Blows.....Mrs. Grace F. Homsted, Seattle
Sweet Wind that Blows.....Miss Pearl Johnson, Ocala, Ia.
Sweet Wind that Blows.....Mrs. Edna Briggs-Benjamin, San José
I Said to the Wind of the South.....Miss Jeska Swartz, Nashua, N. H.
Were I a Prince Egyptian.....Carl Norborn, Dubuque
Nocturne.....Miss Pearl Johnson, Ocala, Ia.
The Danza.....Miss Christine Miller, Painesville, Ohio
The Danza.....Mrs. Alexander Lindsay, Jr., Honolulu
The Danza.....Mrs. Grace F. Homsted, Seattle
The Danza.....Miss Mildred Langworthy, Kansas City
The Danza.....Miss Emma E. Ecker, Boston

Arthur Foote.

There Sits a Bird on Every Tree.....Mrs. Bruce McV. Mackall, Honolulu
There Sits a Bird on Every Tree.....Miss Lois McMichael, Monmouth, Ill.
Love Me if I Live.....Miss Emilie M. Mathus, Dubuque
Love Me if I Live.....Miss Mabel McCotter, Durham, N. C.
Eden Rose.....Mrs. C. S. Weight, Honolulu
On the Way to Kew.....Edgar M. Howerton, Durham, N. C.
Go, Lovely Rose.....Mrs. Alexander Lindsay, Jr., Honolulu
Constancy.....Edgar M. Howerton, Durham, N. C.
Constancy.....Mrs. Stephen N. Bobo, Honolulu
O, Love, Stay by and Sing.....H. Lambert Murphy, Nashua, N. H.
The Night Has a Thousand Eyes.....Miss Viola Van Orden, Boston
An Irish Folk Song.....Miss Nola Locke, St. Louis

G. A. Grant-Shaefer.

The Eagle.....Lemuel W. Kilby, Chicago
April in the Hills.....Mrs. Ada Markland Sheffield, Berwyn, Ill.
I Opened All the Portals Wide.....Miss Clara Jensen, Downer's Grove, Ill.
I Opened All the Portals Wide.....Miss Caroline Halderman, Chicago
I Opened All the Portals Wide.....Thos. Kennedy, Elmhurst, Ill.
To a Flower.....Miss Ruth Triem, Cedar Rapids, Ia.
A Garden Romance.....Miss Ruth Triem, Cedar Rapids, Ia.

Margaret R. Lang.

Day Is Gone.....George Hamlin, Manchester, N. H.
Day Is Gone.....Edward C. Vaughan, Honolulu
Day Is Gone.....Carl Morris, Salem, Ind.
Mavourneen.....Miss Christine Miller, Painesville, Ohio
An Irish Love Song.....Mrs. Sadie D. Thompson, Manchester, N. H.
From Five Songs, op. 15:
The Dead Ship.....Miss Viola Van Orden, Boston

Frank Lynes.

My King.....Miss Edith Rowe, Ennis, Tex.
My King.....Miss Maude Damarell, Chicago
Good-bye, Summer.....Miss Clara E. Morse, Spokane
Good-bye, Summer.....Miss Ruth Triem, Cedar Rapids
Good-bye, Summer.....Mrs. Grace F. Homsted, Seattle
Good-bye, Summer.....Miss Annie Hill, Old Barns, N. S.
My Honey.....Miss Ruth Triem, Cedar Rapids
Spring Song.....Miss Nettie Hurler, Chicago
Spring Song.....Miss Emily Sanders, Chicago
Sweetheart.....Miss Kelsie Mead, Morristown, N. J.



N.W. VOLUME OF THE MUSICIANS LIBRARY

EDVARD GRIEG

Piano Lyrics and Shorter
Compositions

Edited by BERTHA FEIRING TAPPER (with a preface by SAMUEL SWIFT)

Price of each volume, paper, cloth back, \$1.50; full cloth, gilt, \$2.50. Prices include postage.

Much of Grieg's most lovable and best-loved music is to be found within the covers of this volume in THE MUSICIANS LIBRARY. Generous selections from the various volumes of the LYRIC PIECES, the ALBUM LEAVES, the arrangements from the PEER GYNT SUITE, and the most successful transcriptions of his songs make up this fascinating volume. The editor is deeply in sympathy with the composer's genius, and has performed her task with care for details, and insight into the characteristic idiom which makes Grieg's music almost synonymous with Norwegian composition. A fine portrait and readable essay by Samuel Swift complete the volume.



BERTHA FEIRING TAPPER

A NORWEGIAN by birth, Mrs. Tapper supplemented her early training in Norway by a course of music study in Leipzig and Vienna, where she was a pupil of Leschetizky. She now makes her home in New York City, where, as a successful teacher and an accomplished performer upon the piano, she is widely known. As a soloist and as an ensemble artist with such organizations as the Kneisel Quartet her work has won high praise.

NOTE.—These volumes will be sent with return privilege to those with accounts in good standing and to those with no accounts upon receipt of price, which will be returned, less postage, if not satisfactory.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., J. E. DITSON & CO.,
New York. Philadelphia.

Order of your home dealer or the above houses

FAELTEN
PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 Huntington Avenue BOSTON

MT. IDA SCHOOL FOR GIRLS
6 Miles from Boston

A preparatory and finishing school for girls combining a delightful home life with exceptional opportunities for all-round development.

Advanced elective courses. College Certificate Privilege (without examination).

Music department in charge of eminent teachers in all branches. Domestic Science—Resident Nurse—Gymnasium—Athletics under special director.

PLATON BROUNOFF



Voice Culture and the
Art of Singing

From beginning, to the Stage,
of Opera, Concert and Vaudeville
Opera Repertoires

Orchestral and Choral Conductor

1829 7th Avenue
Between 111th and 112th Streets

MONDAYS and THURSDAYS
at 228 2d Avenue, Near 14th Street



CHICAGO, ILL., October 8, 1910.

Last Thursday, October 6, the representative of THE MUSICAL COURIER was shown the completed Auditorium, the new home of the Chicago Grand Opera Company. Everything is now in readiness for the great opening on November 3. The orchestra will be here today and the chorus on Monday. Campanini, the musical director, and the principals are also expected some time next week. Mr. Ulrich, the business manager, has been kept very busy during the summer months, and under his guidance the Auditorium has been renovated to such a degree that from the inside one would think a new theater had been built. The lobby has been materially changed, new electrical devices have been substituted for the old arc lamps and the effect is most beautiful. The light is soft and the lamps match the cream colored hall admirably. Money has not been spared to make the Auditorium Theater one of the most beautiful theaters in the world.

Thomas N. MacBurney, the baritone and vocal instructor, will make a Western tour at Christmas time under the management of L. E. Behymer. Mr. MacBurney's class is very large this season and among his pupils are several well known professionals, all of whom pay the highest tribute to their mentor.

Felix Borowski, the musical critic and lecturer, returned some time ago with his family from his summer vacation and has resumed his teaching at the Chicago Musical College, as well as writing for the Record-Herald, where Mr. Borowski has charge of the musical department.

Camille Saint-Saëns, who composed the two historical operas, "Samson and Delilah" and "Henry VIII," which will be given by the Chicago Grand Opera Company this season, celebrated his seventy-fifth birthday on Sunday, October 9. At this time scores of musicians, authors, composers and other distinguished men gathered at his home in France to offer their congratulations. There are many people in this country also, who will wish him many more years of activity. Several seasons ago Saint-Saëns made his only tour of this country, under the management of Bernhard Ulrich, business manager of the Chicago Grand Opera Company. His kind heartedness and quiet dignity won him a number of friends in America, while his recitals delighted thousands of those who love his music. Though he has reached the three-quarters of a century milestone, Saint-Saëns is mentally as vigorous as in earlier years. He has nearly completed a new opera, "Dejanira," from the tragedy of Sophocles. It is said of Saint-Saëns that he manifested a disposition for music

when only two years of age, and his passion for the piano was so pronounced that he began taking lessons on that instrument and could play fairly well when he was three years old. His extraordinary precocity developed so rapidly that when he reached the age of seven Camille was placed under the instruction of Stamatu, taking harmony and technic. Two years later he began the study of composition with Maleden, and was then permitted to join a class conducted by Halevy at the Paris Conservatoire, where he was regarded as a musical prodigy. After studying three years with Halevy, Saint-Saëns became a pupil of Benoit at the Conservatoire, and in 1849 he took a second prize for an organ recital; in 1851 he received first



prize. Two years later he obtained the appointment of organist at the Church of Saint-Mery, which he held until 1853, when he became organist at the Madeleine Church. Saint-Saëns, while recognized as a composer endowed with truly extraordinary musical talent, yet had the misfortune to fail to achieve his ambition to secure the Prix de Rome in two earnest efforts made respectively in 1852 and in 1864, but in 1867 the production of his cantata, "The Wedding of Prometheus," won for him a membership in the Legion of Honor. This composition was performed at the opening of the Paris Exposition Universelle in that year,

and was received with marked appreciation by applauding thousands. During his study at the Conservatoire, Saint-Saëns was busy with compositions, and though his earlier works failed to obtain popular recognition, they nevertheless are regarded by competent authorities as displaying great beauty and originality. His first symphony was performed by the Société Sainte-Cecile, but his first dramatic production, "The Yellow Princess," met with failure. His opera, "Samson and Delilah," came next, and strange to say, the French critics did not regard it favorably, but at Weimar it was proclaimed a great work, such as it has since proved to be. His "Henry VIII," perhaps, will become as well known as "Samson and Delilah," for it is perhaps one of the best and most impressive operas written by a modern composer. Saint-Saëns is probably regarded as the first musician of France, and though a profound student of Sebastian Bach, he is not an imitator, and is a leader rather than a follower of any school. For a time he was a special admirer of Wagner, but he became fearful of the influence of that great composer upon his own originality and in 1876 asserted his independence, which he has ever since resolutely maintained. He is not only a composer, but a learned astronomer and a splendid orator. He is a writer, too, and his essays against cruelty to animals have attracted wide attention. The French Society for the Prevention of Cruelty to Animals regards him as its foremost champion.

There are, at present, one hundred and seven graduates of the Chicago Musical College receiving salaries as church singers in Illinois alone. Of this number, thirty-seven are engaged by Chicago churches.

For the third performance of the grand opera season by the Chicago Opera Company in the Auditorium Theatre, Monday night, November 7, the double bill of "Cavalleria Rusticana" followed by "Pagliacci" will be done. In "Cavalleria" Carolina White will be heard as Santuzza. Lola will be interpreted by Tini de Angelo, and Wilhelm Beck will be heard as Alfio. The small part of Mama Lucia has been given to Giuseppina Giaconia. The cast for "Pagliacci" will introduce Amadeo Bassi as Canio and Mario Sammarco will interpret the role of Tonio. Alfredo Costa will sing Sylvio.

Edith Bowyer Whiffen, the distinguished pianist, formerly of Chicago and now a resident of Mexico, will be in Chicago to play at Madame Olitzka's recital, October 23. Madame Noria and Mrs. Whiffen gave a very successful musicale before the minister of war and his staff on September 26. Mrs. Whiffen has many recitals booked for the coming season in Mexico as well as in the States.

Louise St. John Westervelt will be heard in a faculty recital under the auspices of the Columbia School of Music, Friday evening, October 14, in the Auditorium Recital Hall. Miss Westervelt will be heard in Godard's Ariette from "Les Guephes" and Hubay's "Chanson des Oiseaux." In the second part of her program this popular singer will render Foote's "Irish Folk Song," Quilter's "Now Sleeps the Crimson Petals," and La Forge's "May's Coming" will conclude her program.

Two new and interesting numbers to be sung by George Hamlin at his first recital of the season in the Grand Opera House, Sunday, October 23, are "Fiegenlied" by Moor, and "Flüder" by Max Reger. Charles Lurvey will be the accompanist.

Lulu Jones Downing announces that the Music Art Shop has moved to a studio in the Fine Arts Building. Mrs. Downing will have several recitals with Chicago artists during the season and her songs are now being used by the best musicians.

David D. Duggan, tenor, and Mr. and Mrs. Herbert Butler, will give a recital in Kimball Hall, Saturday after-

BUTLER SOPRANO-CONCERTS
Auditorium Building PUPILS ACCEPTED CHICAGO, ILL.

BUSH TEMPLE CONSERVATORY
800 North Clark Street, Chicago
KENNETH M. BRADLEY, Director

The Leading Conservatory of
MUSIC
Opera, Acting and Languages
Faculty of over 60 teachers of
national reputation.
The exclusive teaching
engagement of the following
well-known artists:

MME. JULIE RIVE-KING,
The World-Renowned Pianist
WM. A. WILLETT,
Eminent Singer and Instructor

School of Acting
EDWARD DVORAK, Director.
The most thoroughly equipped
School of Acting in Chicago.
Affiliated with a producing house
and offers students practical
stage training.

Applications for 150 Free and Partial Scholarships Now
Being Received.
Full Term Begins Sep. 12th. Illustrated Catalogue Free on Request in
E. SCHWENKER, Secretary
When writing, state department in which you are interested.



Orchestral Training
Under the conductorship
of M. BALLMANN, con-
ductor of the Chicago Festi-
val Orchestra. A com-
plete faculty for all or-
chestral instruments.
Being Received.

PLUMB Contralto, Oratorio
Recitals, Concerts
Address: 4173 Lake Ave., Chicago
'Phone, Drexel 9339

The Music Teachers' Exchange and Musical Agency (Inc.)
Steinway Hall, Chicago E. A. STAVRUM, Manager
A Co-Musical Musical Art Service—Three Departments:
I. Music Teachers' Exchange—Only Teachers' Agency in Chicago
Exclusively Musical.
II. Musical Agency—Placing Musical Artists. "Talent of Merit"
only.
III. Music Press—Artistic Printing for Artists, People, Publicity
Promotion along Musical Lines.
Write now for Circulars and Special Bulletins.

EDWIN SCHNEIDER Pianist
Accompanist
On Tour with Mme. Galski
422 Fine Arts Building Chicago, Ill.

LUE CHILSON-OHRMAN
SOPRANO
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York City

THOMAS N. MAC BURNNEY
MARION GREEN

BARITONE
Voice Production
Concerts, Oratorios, Recitals
800 Fine Arts Building, Chicago, Ill.
Phone, Harrison 1237

BASSO CANTANTE
Auditorium Building
Direction: E. A. STAVRUM
Steinway Hall, Chicago

noon, October 15, under the auspices of the American Conservatory. Mr. Duggan will sing a group of songs and the Indian Love Song from the "Persian Garden." Mr. Butler will play the violin concerto in A major by Sinding and a group of violin numbers by Debussy and Joachim. Mrs. Butler and Miss Robyn will be at the piano.

Katherine Allan Lively, of Houston, Tex., made her debut here last Wednesday evening in a piano recital given in the Auditorium Recital Hall before an enthusiastic audience. Mrs. Lively had arranged a well balanced program made up of selections by Beethoven, Chopin, D'Albert, Debussy and Liszt. Mrs. Lively, who is a talented pupil of Allen Spencer, of the American Conservatory, is an exceptionally gifted artist and impressed favorably by her original readings. At the conclusion of the concert the audience insisted upon an encore, and the added number being received with the same enthusiasm as the numbers inscribed on her program. After her recital, Katherine Allan Lively was engaged as correspondent for THE MUSICAL COURIER in Houston, Tex., for which locality she left this week.

The first visiting singer who will be heard with the Chicago Grand Opera Company, will be Carmen Melis, of the Boston Opera Company. It is probable that Madame Melis will be heard here in one of the first five or six performances.

Richard Strauss' "Salome" will be one of the most costly operas that the Chicago Grand Opera Company will give in this city during the season. Although "Salome" lasts only about an hour and a quarter, the cost of producing it will far outrun the expense attached to producing an elaborate work like "Aida." In the first place Strauss, like Bernard Shaw in the dramatic world, draws enormous royalties. Then there are the rehearsals. The intention of the Chicago Grand Opera Company is to have "Salome" rehearsed twenty times before it is given. For these rehearsals the musicians are paid by the hour, and twenty rehearsals cost several thousand dollars. The staging of "Salome" will be magnificent, and the "drops" and "set pieces" have cost a small fortune.

Next Sunday afternoon at 4.30 in the First Congregational Church at Oak Park, Mabel Sharp Herdier, soprano, will be the assisting soloist at a special musical service, under the direction of Carl D. Kinsey, organist. Some of the quartet numbers will be: "Tours' "God Hath Appointed a Day"; Mendelssohn's "I Waited for the Lord"; Parker's "In Heavenly Love Abiding," and Allister's "Break Diviner Light."

The Music Art Shop has just published "An Evening Song," words and music by Lulu Jones Downing.

The date of Myrtle R. Lee's recital in Music Hall, Fine Arts Building, has been changed to Friday evening, November 4. Siegmund S. Culp, first violinist of the Theodore Thomas Orchestra, will be the assisting artist. The detailed program will be announced later.

A new system of lighting has been installed in the Rehearsal Hall of the Chicago Musical College School of Acting. With the new appliances it is possible to furnish each student with an independent pilot light for use in various parts of the room during rehearsals. Mr. Gilmour and Mr. Stedman devised the new system after having experimented for a number of years with appliances designed to meet the requirements of a stage, where students were not actually appearing before the footlights.

There were few artists better known to the opera and concert public of the last generation than Karl Formes, the German basso. In fact he was one of the greatest basses of the world. It is interesting to know that there is a possibility and probability of history repeating itself in this family of artists which has given to the world many names of distinction. H. K. Formes, the grandson of Karl Formes, is an academic student at the Bush Temple Conservatory. He is studying vocal with William A. Willett. Mr. Willett was a pupil of Mr. Formes' distinguished grandfather. The young man possesses a fine voice backed by a splendid physique. His progress will be watched with much interest.

Dr. F. Ziegfeld, president of the Chicago Musical College, states that there are more bona fide students of music in Chicago than in any other city of the United States and that the aggregate enrollment of the various schools of music here is greater than that of any city in Europe.

Attilio Parelli, one of the conductors of the Chicago Grand Opera Company, reached here last Wednesday, October 5, he being the first member of the company to arrive. Signor Parelli went to the Auditorium Theater Thursday morning and highly complimented the female

chorus, which has been recruited in and around Chicago, and said that Campanini, who will be here some time next week, will surely be surprised with the ensemble of "This American Chorus."

Franchon P. Green, a pupil of William A. Willett, of the Bush Temple Conservatory, has been engaged as director and teacher in the vocal department of Park Ridge School of Music.

Carrie Jacobs-Bond, the well known composer, will return for a few days to Chicago on November 20, after a ten months' tour. Mrs. Bond left Chicago last January and at that time made a tour of the Western States which ended in San Francisco, from where she sailed on October 15 of last year, for Honolulu. Reaching the island after a rough voyage, the distinguished composer gave five recitals in the island and sailed on July 5 for Yokohama, Japan, where she gave two recitals. After a short stay in that city, Mrs. Bond made a tour through Japan and left from Nagasaki, Japan, taking on August 15, the Siberian Railroad to Berlin, reaching the German capital on September 4, where she will stay until October 25, when she will leave for London. She will remain in the British capital until November 1, sailing the same day for New York on the steamship Kronprinzessin Cecilie, arriving in New York on November 8. Mrs. Bond will give two concerts at the Egyptian room at Wanamaker's in Philadelphia, the second week in November. She will remain here for two months, leaving on January 26 for her Ohio, Missouri, Indiana and Nebraska tour. The Western tour will begin on February 26 and on March 25, the wonderful "globe trotter" and "luxurious voyageuse" will arrive at Los Angeles.

Lucy Hogarth Francisco, for the past four years director of music at Earlham College, Richmond, Ind., has changed her location from Wichita, Kan., where she has opened a private studio. She will devote a part of her time to her duties as director of music at Friends University. Miss Francisco's prospects for the coming year are very encouraging.

Liza Lehmann's "The Golden Threshold," which will be given in Music Hall, October 11, will be interpreted by Rose Lutiger Gannon, the popular contralto, and John B. Miller, tenor. Two other local artists will be heard in the cycle. James MacDermid will preside at the player piano.

Lulu Jones Downing will have entire charge of the reception and musical program of the North End Woman's Club, which will take place Monday, October 10, at the Edgewater Country Clubhouse.

Era Dillon, who sings the principal role in "The Cinderella Girl," is one of the professional pupils of T. S. Bergey, the well known vocal instructor.

Sibyl Sammis MacDermid, the distinguished dramatic soprano, will devote part of her time to teaching this season. Mrs. MacDermid already has a very large class and most of her pupils are promising singers. Beside her classes Mrs. MacDermid will be heard during the season in many recitals, concerts and private functions.

Antonio Frosolono is kept very busy at the Sherwood School, where he is at the head of the violin department. Mr. Frosolono announces that he will receive a limited class at his residence, 1227 East Forty-fourth place.

Madame Melba, who is now touring Canada with so much success and who will be heard here in grand opera, will not appear here in recital, as previously announced.

The first of the annual series of Saturday morning concerts, arranged by the Chicago Musical College, will be given in Ziegfeld Hall the last of this month. The initial musical program of the year will be considerably more extensive in scope than those of previous years and numerous members of the faculty will appear upon the list of artists for the affair. Admission is obtainable by application at the college office.

Orchestra musicians in Chicago are indignant and feel that in the organization of the orchestra for the grand opera season they have been slighted. Most of the musicians have been selected in New York and Philadelphia, while only about a half a dozen Chicago men have been chosen to make up the orchestra of eighty. Mr. Ulrich, business manager, said: "We have not discriminated against Chicago men, but if we are to keep faith with the public and carry out our repertory we must have musicians who know the routine work. Most of the men engaged have all played the same operas under Mr. Campanini and that will save time and do away with rehearsals." Probably there are not many local musicians who have had any routine in the so-called novelties which will be given during

the season and which have had many performances elsewhere in this country and probably most of the musicians engaged already have played those operas, therefore, the management has acted wisely in securing the services of reliable men. The musicians also say that a city which can produce a Thomas Orchestra can supply musicians for a season of grand opera. The Chicago musicians who made that assertion are incorrect as most of the musicians in the orchestra mentioned are German. The concertmaster is an importation from New York and the second concertmaster is a native of Graz, Austria. The opera rehearsals at the Auditorium will begin next Monday, October 10.

The following telegram was received at this office Saturday morning, October 8:

CALGARY, Alb., October 7, 1910.
Rene Devries, Musical Courier, 615 Orchestra Bldg., Chicago:
Melba sang in Calgary tonight to the biggest house in the history of Canada. This western city of thirty thousand population turned out an eight thousand five hundred dollar house. Sherman Rink was packed to overflowing and hundreds who could not get admission heard as best they could from outside. Many came from distant points, some traveling two hundred miles to attend the concert. Edmonton, the northernmost city in Canada, gave Melba a seven thousand dollar house Wednesday night.
(Signed) FREDERICK SHIPMAN.

Maurice Devries, the vocal instructor at the Chicago Musical College has been re-engaged by that institution for five more years.

Ten graduates of the Chicago Musical College have been engaged for the cast of the new "Chocolate Soldier" Company, now being formed here by Fred Whitney for the Western territory.

In addition to the dates already announced in THE MUSICAL COURIER, Esther M. Plumb, the well known contralto will, appear in Battle Creek, Mich., Yankton, S. D., Kirksville, Mo., Canton, Ill., Lincoln, Neb., and Fargo, N. D. Many dates are still pending and will be announced later.

W. A. Corey, manager of the American Musician, reached Chicago last Friday, October 7. He will remain here for a week.
RENE DEVRIES.

Alma Gluck's Recital Program.

Alma Gluck, of the Metropolitan Opera House, will sing the following program at her recital in Mendelssohn Hall Tuesday evening, October 18:

Bussied	Beethoven
Die Liebende schreibt	Mendelssohn
Neue Liebe	Mendelssohn
Auftrage	Schumann
Präludium (new)	Robert Kahn
Meinem Kinde	Richard Strauss
Citronenfalter im April	Hugo Wolf
Wie wundersam (new)	Max Schillings
Rheinlegendchen (new)	Gustav Mahler
Bohemian Cradle Song	Smetana
(Arranged by Kurt Schindler.)	
Song of the Little Snowflake	Rimsky-Korsakoff
The Shepherd's Song	Rimsky-Korsakoff
(From the opera Snegourchka.)	
Before My Window (new)	Rachmaninoff
Lilacs (new)	Rachmaninoff
Hopak (Caucasian Dance)	Moussorgsky
Tuscan folk song, La Colomba	Ch. W. Cadman
From the Land of the Sky-blue Water	Kurt Schindler
Faery Song	Louis V. Saar
The Little Gray Dove (new)	Sidney Homer
Dearest	Ch. Wilbey
A June Morning	Ch. Wilbey

Demand for Sébald.

Sébald, the great Paganini player, is apparently as much in demand in America as in Europe. His recent bookings are: Lafayette, Ind.; Kingston, Canada, and Trenton, N. J. The Comœdia of Paris said of him:

The concert given last night by A. Sébald will be, for all who heard him, an evening never to be forgotten. He has surpassed himself, especially in Bach and Mozart. It is known in Germany that he is a marvelous interpreter of these two composers. Contrary to the custom prevailing unfortunately with many violinists, his playing is exempt from the useless vibrato, which are dangerous and in many cases a handicap for the beauty of the tone. His flawless interpretation, and the noble and pure sentiments which are his characteristics will be for many a practical and wholesome lesson.

Janpolski with Hartford Choral Club.

The Hartford Choral Club, of Hartford, Conn., has secured Albert Janpolski, the Russian baritone, as soloist for its first concert on December 6. Besides the chorals for men's voices, "Dream King," by Staegel, and Wolfram's scene with Pilgrim Chorus, from "Tannhäuser," Mr. Janpolski will sing the big aria from Tchaikowsky's "Eugene Onegin" and a group of English and Russian songs.



Philadelphia Orchestra.

PHILADELPHIA, Pa., October 8, 1910.

The rehearsals for the first pair of concerts of the Philadelphia Orchestra on Friday afternoon and Saturday evening next at the Academy of Music begin this week, and the orchestra members are all on hand, eager and enthusiastic for their new season under the direction of Carl Pohlig.

As arranged, the first program is an epitome and sums up, as it were, the intentions of the conductor for the entire season. The fervid and poetic interpretation which the orchestra and Mr. Pohlig give the "Leonore" make it a most eloquent preface for the coming season, and an enticing first number for an unusually interesting program, which is especially notable since, aside from Tchaikovsky's symphony No. 4, and aside from the "Siegfried Idyll," the novelty of the program is Liszt's symphonic poem, "Mazeppa," which is interpreted for the first time in Philadelphia. The early appearance of a Liszt work marks this season as a special Liszt occasion, since October, 1911, is the centenary of the famous Hungarian's birth. Philadelphia and the orchestra are fortunate in that Mr. Pohlig is a Liszt specialist, trained under the great composer himself, with whom he spent many happy days in travel, and with whom he lived as a student in Rome, when Liszt was at the very height of his career, and of his creative powers. All these were golden days in the experience of Mr. Pohlig, and what he learned of Liszt and from Liszt is revealed in his authoritative readings of the famous descriptive compositions, the symphonic poems. At the second pair of concerts, on October 21 and 22, Wag-

ner will be heard in the prelude to "Die Meistersinger." Schubert's "Unfinished" symphony will be the classical-romantic composition; the modern French school, whose works will be a special feature of this year's programs, will be represented by Paul Dukas' "The Sorcerer's Apprentice," Tchaikovsky's "Marche Slave" will represent the shorter forms, Alma Gluck, the American prima donna, who made a success in opera last winter, will be the first soloist, singing an aria from Charpentier's "Louise."

Under the direction of Rollo F. Maitland, F. A. G. O., a number of selections from "The Creation" were rendered at the Park Avenue M. E. Church. The soloists included Julia Z. Robinson, soprano; Eleanor Dawson, contralto; Charles W. Deans, tenor, and John W. Vander-sloot, bass.

The opening of the bazaar at Devon Inn, last week, was preceded by a musical in which a number of well known artists took part, among them: Henry Lang, pianist; Henry F. Volmer, violinist; Lena Cottrell, soloist, and Harry Nason, pianist. The bazaar was given by Mrs. Frederick Thurston Mason, assisted by various members of the fashionable set.

Mrs. Marshall Lee Smith read a paper at the opening meeting of the Philomusian Club on Tuesday, on the recent convention of the general confederation of women's clubs. The Philomusian Club is liberal in its patronage of the arts and many delightful musicales and readings are given throughout the winter.

The Bellevue-Stratford concerts, given each afternoon from 4:30 to 5:30, have become quite the "go" here. The season will begin on Monday, October 17. These concerts are under the direction of Clarence K. Bawden, the well known pianist, and vocal selections from members of the various city choirs, makes the hour most enjoyable.

An announcement of the week attracting widespread attention in musical circles, was the new department of music established by the University Extension Society. Under its auspices, there will be presented the highest

grade of chamber music and oratorio concerts, song, piano, violin and lecture recitals.

Lillian Grenville, a Canadian by birth, will be heard in recital here this winter. She has just returned to this country after some years spent in France and Italy. She is said to be gifted with unusual beauty.

With the addition of new dormitories, the Combs Broad Street Conservatory, Gilbert Reynolds Combs, director, is better fitted than ever to take care of the large number of resident students making application each year for study. The number of recitals given each year by the pupils are very enjoyable, also acting as incentive to the pupil to do better work in preparation for certain definite public work. This one feature means a great deal to more than the average number of pupils, as very few are content to labor for future glory. They want it scattered along the way.

Rossini's "Stabat Mater" was given on Tuesday evening in the concert hall of Calvary M. E. Church, under the direction of Donald Redding. The soloists were: Abbie R. Keely, Susanna E. Dercum, Philip W. Cooke and Henry Hotz.

Paul Krummeich, pianist, and Johann Grolle, violinist, will give a recital in November at the former's studio, 45 South Eighteenth street.

Examinations for active membership in the American Organ Players' Club will be held on the first Monday in November. Applications should be sent to Frederick Maxson, chairman, 1003 South Forty-seventh street.

William Stansfield, Mus. B., F. R. C. O., has been appointed organist and director of the Memorial Church of St. Paul at Overbrook. The quartet now consists of these well known artists: Mrs. Howard A. Sutton, soprano; Maude Sproule, contralto; Henry Gurney, tenor, and J. W. Van der Slot, basso.

The Haydn Club, of Oak Lane, begins its seventh season this year. Rehearsals began on Monday and will be held each week at 2:15 on that day at the club room, 1520

ALFRED
HUNTER
CLARK
New York
Representative
267 W. 90th Street

SUMNER SCHOOL
WATERLOO, N. Y.
London Address
and Cable
MAPLESON
& CO.



THE

GARDNER-BARTLETT
STUDIOS
VOICE CULTURE

WINBURN B.
ADAMS
Boston
Representative
800 Pierce Bldg.

MRS. BERTHA
FISCHER
Representative
in Germany
Springfield, Mass.
STUDIO
301 MAIN STREET

SEASON 1910-1911

THE PHILADELPHIA ORCHESTRA

CARL POHLIG, Conductor

Address All Communications to H. CHURCHMAN, Manager and Comptroller, 1314 Pennsylvania Building,

PHILADELPHIA, PA.

JANET SPENCER CONTRALTO
204 West 94th Street
Phone, 2408 River
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau
1 West 34th Street New York

WALTER BENTLEY BALL BARITONE
Recitals—Oratorio
Folk Songs of America
American Musical Bureau, 862-863 Carnegie Hall, New York

ALICE MERRITT-COCHRAN SOPRANO
Management: Marc Lagen, 434 Fifth Avenue, New York

FLORENCE HINKLE
Under Exclusive Management of HAENSEL & JONES
1 East 42d Street, New York
Personal Addresses: 122 W. 114th St., Phone 5414
Morningside, New York City, and 888 North 42d St.,
Phone 1370 D. Preston, Preston, Philadelphia.

EVA MYLOTT THE GREAT AUSTRALIAN CONTRALTO
Management: R. E. JOHNSTON
81 James Building
Broadway and 28th Street, New York City

M. E. GUTTMAN-RICE
DRAMATIC SOPRANO
Late Instructor of the Corried Metropolitan School of Opera
STUDIO: 210 West 107th Street
VOCAL INSTRUCTION
Phone, 3117 River.

CLAUDE CUNNINGHAM BARITONE
MANAGEMENT:
LOUDON CHARLTON
Carnegie Hall, New York

Jules FALK Violinist
In America Season 1910-1911
MANAGEMENT: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

PUBLICATIONS OF

G. SCHIRMER

3 East 43d Street, New York, N. Y.

Just Published

ANTON HEGNER

American Festival Overture
for Grand Orchestra

Score \$4.00 net
Parts 7.50 net

Also Published for

Small Orchestra (12 instruments with piano) \$1.00 net
Full Orchestra (16 instruments with piano) 1.25 net
Piano, four hands 1.00 net

GUSTAV STRUBE

Symphony in B Minor
for Grand Orchestra

Score \$5.00 net
Parts 10.00 net

Chestnut street, under the directorship of Gertrude Haydn Fernley.

The cantata, "Garden of Flowers," was given in Music Fund Hall on Tuesday evening last by the People's Sight Singing Classes, demonstrating under the direction of its leader, Anne McDonough, the very efficient work accomplished by the organization.

Organists in Philadelphia and vicinity will be interested in the forthcoming celebration by the American Organ Players' Club, being the twentieth anniversary, which will take place in St. Mark's Church, Spring Garden, above Thirteenth street, Tuesday, November 15. Dr. J. M. E. Ward, president of the organization, is making a strenuous effort to make this event notable in the annals of church music in this vicinity. A "Magnificat," written especially for this occasion by the vice-president of the club, will be sung by a chorus to be made up from different choirs throughout the city, numbering over 100. The organ will be played by visiting organists, namely: Frederick Maxson, Rollo F. Maitland and a "guest" organist from New York, Mark Andrews, late president of the National Association of Organists.

Debussy's string quartet in G minor will be a feature of the Flonzaley Quartet concerts in Philadelphia this season.

MENA QUEALE.

Florence Austin's Versatility.

Florence Austin, the versatile violin virtuosa, is in much demand for concerts in the West. Florence Austin is among the Americans who have received a first prize at the Royal Conservatory of Liege, Belgium, a pupil of Ovide Musin, the eminent virtuoso and teacher, who was a special favorite of King Leopold. The press in the Belgian capital, and in fact everywhere in Europe where she has played, has spoken in the highest terms of her work.

To be a great violinist one must know something about harmony and the piano. Only recently Miss Austin strengthened her claims as a musician of the highest order when she played the piano accompaniments for a concert at Newark, where she was the recipient of the most flattering notices from the press of that city. In her tour she will travel as far West as the Pacific Coast, also appearing in joint recital with Fay Cord, in New York City, next month. Miss Austin's prospects certainly indicate a busy season.



FLORENCE AUSTIN.

Manfred Malkin in New York.

Manfred Malkin, the well known pianist, after returning from his five months' sojourn abroad in Berlin and Paris, has opened his studio in Steinway Hall. His prospects for the coming season seem to be excellent. He will give a few recitals in New York and appear as soloist in large cities, under the management of R. E. Johnston, and also will assist his brother, Joseph Malkin, the cellist.

Musical Comedy Premiere.

"The Girl and the Kaiser" (Leonard Lieblich's English adaptation of "Die Förster Christl") will have its premiere at Providence, R. I., next Monday evening, with Lulu Glaser and John Slavin in the chief comedy parts. The piece will play for two weeks in Boston and then come to New York.

Edouard Blitz Returns.

Edouard Blitz has returned from Europe and announces the reopening of his school for sight singing.

Eight or nine women, assembled at luncheon, were discussing ailments and operations as eight or nine, or one or two, or sixty or seventy women will. The talk ran through angina pectoris, torpid liver, tuberculosis, and kindred happy topics. "I thought," commented the guest of honor, "that I had been invited to a luncheon, and not to an organ recital."—San Francisco Argonaut.



BROOKLYN, October 10, 1910.

G. Waring Stebbins, a graduate of the Guilman Organ School of New York (William C. Carl, director), will play three of his own organ compositions at the first meeting of the Tonkunstler Society of the season, to be held Wednesday evening October 12, in Memorial Hall. Mr. Stebbins' works are entitled: "Wedding Song" in F major; "A Memory" in E flat and a scherzando in G major. Besides these organ numbers, Mr. Stebbins and William Grafing King, the violinist, will play Stebbins' "Angelus du Soir" for organ and violin. The singer of the evening is Reinald Werrenrath and he will include on his list a group of songs by Hugo Wolf.

Wie viele Zeit verlor ich (Heyse).
Lebe wohl (Moerike).
Auf ein altes Bild (Moerike).
Zur Ruh, zur Ruh (Kerner).
Liebesglück (Eichendorff).

The program will end with Philipp Scharwenka's string quartet in D minor, the players being William Grafing King, Otto F. Stahl, Prosper Lugin, and Elias Bronstein. The next meeting of the society is to be held in Assembly Hall, Manhattan, Tuesday evening, October 18.

Thursday evening, October 13, the Brooklyn Institute begins its musical season with a recital in the opera house of the Academy of Music by Madame Schumann-Heink. The program published last week in THE MUSICAL COURIER, includes four opera arias, one oratorio number and songs by Schubert, Brahms, Hans Hermann, Prochazka, Salter, Chadwick and Harold. The operatic excerpts which the great contralto will sing are from Gounod's "Sapho," "Le Prophete" by Meyerbeer, "Samson and Delilah" by Saint-Saëns and "Tannhäuser." Katherine Hoffmann is to be the accompanist.

The New York Philharmonic Society opens the series of orchestral concerts at the Academy of Music, Sunday afternoon, November 6. The Boston Symphony Orchestra will give its first concert of the season in Brooklyn, Friday evening, November 11. Saturday afternoon, November 12, the New York Symphony Orchestra is to give its first concert for young people. Madame Jomelli is to be the soloist with the Boston Symphony Orchestra.

Carl Figue's lecture-recital this week (Monday afternoon) was devoted to the "Piano Music of Franz Schubert." As illustrations played by the lecturer, the program included the first and second movements of the "Wanderer" fantasia; minuet in B minor, variations in B flat, op. 142, "Moment Musicale" in C, "Moment Musicale" in F minor and "Moment Musicale" in A flat; and two impromptus in op. 90, E flat and A flat. These lecture-recitals are very helpful to all piano students and budding concert pianists.

Marie Rappold, of the Metropolitan Opera Company, and Reinald Werrenrath, the concert baritone, were specially engaged for the big Masonic celebration at Kismet Temple, Nostrand avenue and Herkimer street, Monday evening, October 10.

The ardent passion for opera in English, which it is claimed, has become widespread in this country, will be put to the test next week when the Aborn Opera Company will present "The Bohemian Girl" at the Academy of Music, at popular prices.

E. L. T.

Caruso in Frankfurt.

The two appearances of Caruso at Frankfurt were fixed for October 1, "Aida," October 4, "Carmen." The prices ranged from fifty cents standing in the gallery to \$2.50 seats in the gallery. Balcony below, \$2.50 for seats in the rear to \$3.60 forward. Seats in the parquet from seventh to thirteenth row, \$4, and then upward for the better class of seats to \$10, that is forty marks. Both houses had been completely sold before September 28.

Geneva Violinist.

The departure of a solo-violinist residing in Geneva, Switzerland, who was said to have secured a large number

of American concert dates for this coming season, must be considered indefinite, from the fact that his programs for his Geneva appearances conflict with any kind of American tour.

Nina Dimitrieff at Worcester Festival.

Nina Dimitrieff, the Russian dramatic soprano, made her American debut at the Worcester (Mass.) Music Festival week before last, and she has good reasons for feeling that the people of this country will like her. Madame Dimitrieff has a glorious voice ranging from low A to high F. It is a voice that has been beautifully trained and this together with her warmth of temperament and extraordinary linguistic accomplishments ought to create a demand for her everywhere. She sings in French, German, Italian, English and Russian. She has won fame in Europe and there is every assurance that she will duplicate her successes in the United States. Every ambitious singer longs to come to this country. Madame Dimitrieff has already been warmly welcomed. She was one of the great attractions of the recent festival. It did not take the discriminating music critics long to realize that she was a singer with a rich voice and an authoritative style. Extracts from the New England papers follow:

Nina Dimitrieff made her initial appearance before an American audience as Marguerite in Berlioz's "Damnation of Faust." Her voice was warm and sympathetic and she sang with a dramatic fervor that gave her message a very real appeal. Her manner was unaffected and quite in harmony with the character she was portraying.—Boston Journal, September 28, 1910.

Madame Dimitrieff, the star at the concert, sang the "Jewel Song" from Gounod's "Faust," the aria "O patria mia" from "Aida," and the solo of Gounod's motet with chorus, orchestra and organ, "Gallia." In both arias she sang with unassuming sincerity. In the aria "O patria mia" she gave a dramatic rendition which speaks well for her future. She has a beautiful voice and a charming personality.—Boston Journal, September 30, 1910.

Madame Dimitrieff was given an enthusiastic reception as Marguerite. She became the festival favorite from the moment she stepped on the platform. Her voice charmed all. She is a lyric soprano, sings brilliantly, has a remarkably high register and in her duets with Mr. Hamlin was superb. Her solos were given in an artistic manner and she received most hearty applause.—Boston Herald, September 28, 1910.

Madame Dimitrieff, the festival prima donna, was heard in the Jewel song from Gounod's "Faust" and the aria "O patria mia" from Verdi's "Aida," and also sang the soprano solo in "Gallia" by Gounod, with chorus, orchestra and organ. She sang with feeling and brilliancy and the great audience was enthusiastic over her.—Boston Herald, September 29, 1910.

Madame Dimitrieff, the Russian soprano, had a splendid success. It is an unwritten rule that there shall be no encores at a festival, and the best the audience could do to show its appreciation was to pay tribute with hearty hand clapping. This was so spontaneous and insistent that the artist had to return to the stage time and time again to bow her acknowledgment.—Boston Globe, September 30, 1910.

Once more interest centered on the Russian operatic prima donna, Nina Dimitrieff, who sang her aria, "The Jewel Song" from "Faust," by Gounod, and especially the aria "O patria mia" from "Aida," by Verdi, with much charm and finish. She is a pleasing and interesting singer, with a rich voice of fine quality.—Springfield Daily Republican, October 1, 1910.

The biggest drawing card that the festival has engaged in recent years is Nina Dimitrieff, the Russian prima donna, as Marguerite in Berlioz's "Damnation of Faust." She showed that she has a genuine dramatic soprano, susceptible of much variety of color. She was at her best in her ensemble numbers with Faust, showing dramatic feeling. She possesses a feeling and beautiful voice.—Worcester Evening Gazette, September 29, 1910.

It was a grand triumph for the Russian prima donna, Nina Dimitrieff. She sang her two solos, "The Jewel Song" from Faust by Gounod, and the aria "O patria mia" from "Aida" by Verdi. In these she displayed her ample vocal resources to their best advantage, and was enthusiastically recalled several times, but the no encore rule held good.—Worcester Evening Post.

Nina Dimitrieff, who is considered the greatest attraction at the festival, sings like a nightingale as Marguerite in "Damnation of Faust." The young Russian soprano, blonde and dainty, typified Goethe's heroine to the life.—Worcester Daily Telegram.

Nina Dimitrieff has a dramatic soprano of telling and beautiful quality and is a singer of training and experience, and in the aria "O patria mia," from Verdi's "Aida," she showed her powers on a broader and heavier type than in the "Jewel Song" from "Faust" by Gounod.—Worcester Evening Gazette, October 1, 1910.

Nina Dimitrieff awoke the enthusiasm of the audience in the "Jewel Song" from "Faust" by Gounod, and in her aria "O patria mia" by Verdi, which she sang very well, and the solo part in Gounod's "Gallia" with chorus, orchestra and organ.—Evening Post, October 1, 1910.

Madame Dimitrieff chose as operatic selections the "Jewel Song" from Gounod's "Faust" and the aria "O patria mia" from Verdi's "Aida." Her rendition of the "Jewel Song" was especially commendable.—Providence Journal, October 1, 1910.

Klibansky Arrives.

Sergei Klibansky, baritone, formerly of the Stern Conservatory of Berlin, has arrived in America to engage in concert work and teaching.

CLARA DE RIGAUD, TEACHER OF BEL CANTO.

It was Christian Hansen, formerly tenor of the Boston Grand Opera Company (and this season to tour in English opera) who proclaimed Clara de Rigaud one of the greatest teachers of singing. Mr. Hansen told a representative of THE MUSICAL COURIER that Madame de Rigaud ought to become renowned the world over as a "teacher of professional artists." "Think of it," said the singer with animation, "I studied with leading teachers in Europe, but when I arrived in this country I felt the need of more lessons, although a full fledged singer at one of the principal opera houses. I was so fortunate as to fall in the hands of Madame de Rigaud and she at once began to point out my faults and what is more, helped me to correct them. Madame de Rigaud has a wonderful faculty of diagnosing voices; she can tell after a short time what ails certain voices and what is necessary to do to overcome the faults in tone production and methods of singing. I regard Madame de Rigaud as a splendid illustration of the best teachers of bel canto."

Madame de Rigaud was too modest herself to add much to what Mr. Hansen said of her; but she admitted that among her pupils there were a number who had come from other teachers with voices more or less impaired. She said she endeavored to get the vocal chords restored before beginning lessons. Madame de Rigaud asserted that when pupils come to her with their vocal chords tied up and overstrained, she is often obliged to refuse to accept them as pupils, for she explained, "when voices are wholly ruined no one can restore them."

One of the striking things about the singing of all De Rigaud pupils is their purity of intonation and this is but another proof that her method of teaching is scientific and correct. Madame de Rigaud does not believe in confusing the minds of her pupils by unnecessary lectures on the anatomy of the vocal organs. Her teaching is practical as well as scientific and when she has disclosed her ideas to pupils, there is no longer any room for doubt or hesitation. It seems to be that this accomplished woman is blessed with an acute ear and the unerring insight that never fails in making a diagnosis of a voice. Among professional singers there are many who have faults that need correction, and as Mr. Hansen stated, "it is a teacher like Clara de Rigaud who can show them the light, and help them to forsake the error of their way."

In her teaching Madame de Rigaud combines the principles of bel canto taught by the old masters, and it is by the intelligent use of these principles that she develops voices in a manner that makes even the most skeptical enthusiastic. Like some of the best teachers of the day, Madame de Rigaud does not set much store on the over-worked word, "method." "They all have their methods," she admitted, "but what are the results; how do their pupils sing?"

Madame de Rigaud has larger classes this autumn and among them are a number of professional singers. These come to her between their engagements for advanced lessons and advice. The professional singers and others too busy to go uptown will find Madame de Rigaud at her studio in the Metropolitan Opera House Building, Tuesdays and Fridays. Voice trials are held here from 1 to 3 p. m. on those days. The other De Rigaud studio is in the Linlaugh, 2647 Broadway, between 100th and 101st streets. At this uptown studio Madame de Rigaud will be found Mondays, Wednesdays, Thursdays and Saturdays. Voice trials at this address are held from 12 to 1 (at noon).

Among the professional pupils who come to Madame de Rigaud's studios for lessons and "coaching" are Frieda Langendorff, formerly at the Metropolitan Opera House and the Royal Operas in Berlin and Vienna. Madame Langendorff is making another concert tour this season under the management of Loudon Charlton, but whenever she is in New York some of her time is spent at the De Rigaud studios.

Christian Hansen, the tenor who is to make a tour in English opera beginning this month, will come back to Madame de Rigaud when the tour ends.

Fanny Fergusson, who toured with the Savage Grand Opera Company, is a De Rigaud pupil.

Elmano Francis, now understudy for Lina Abarbanell in "Madame Sherry" at the New Amsterdam Theater, is

a pupil at the De Rigaud studios. It is reported that Miss Francis will have an opportunity to sing the title role in November.

Some other notable and successful De Rigaud pupils are: Santa Marelli, prima donna of the Italian Grand Opera Company; Lola Sachs, remembered for her concert tours of Europe and Australia; Clementine Tetedoux, the New York concert soprano and soloist for three years at All Souls' Church and for one year at the Eglise de Sainte Esprit; Olive Scholey, the Canadian contralto, famous for her singing at the Toronto and other festivals; Sophie Rosenstein, of Frankfort-on-the-Main, and widely known in Germany for her artistic singing in concerts and recitals; Rosamonde Chatham, the concert and oratorio singer; Elsie Anglin, who toured in the "Rose of the Alhambra" company and other companies; Bertha Taylor, soloist at a leading church in New Jersey; Pauline Bachman, head of the vocal department at Wesleyan College, Macon, Ga.; Mabel Guile, vocal teacher of New Rochelle; Mabel Leggett, coloratura soprano with the Redpath Bureau; Marion Winant, Helen Sousa and Marie Volpe, singers who have been heard at concerts and musicales. Besides



MADAME DE RIGAUD COACHING HER DISTINGUISHED PUPIL, CHRISTIAN HANSEN.

these pupils, more or less celebrated, Madame de Rigaud has many young pupils who are beginning their first term of lessons with her, or the assistant teachers in the De Rigaud studios.

The cut accompanying this article shows Mr. Hansen in the midst of his training for his work with the English Opera Company. Max Liebling, who has been engaged for another season as accompanist and assistant in the opera classes, is seated at the piano. Mr. Hansen studied with Madame de Rigaud throughout the summer and he will continue receiving daily lessons until he leaves New York to go on the tour.

The following endorsement from Mr. Hansen is one of many:

(TRANSLATION.)

To Clara de Rigaud:

MY DEAR AND MOST ESTEEMED "MAESTRA."—I wish to acknowledge gratefully that you are not only a great and intelligent teacher and voice specialist, whose method of "bel canto" is most convincingly clear and comprehensible to the pupil with unspoiled voice, but that you are also the one rare specialist and judge among the singing masters of the world who, through her clever method and inborn understanding, can correct those voices which have been wrongly treated and injured.

From my own careful observation I positively know that you can give to your pupils, without exception and without the least strain to their voices, that easy floating tone production, which is so imperatively necessary to the singer.

I can most warmly recommend your method to students and to experienced singers, for even the greatest among them need from time to time the observation and advice of a masterly instructor, if they are and wish to remain truly great artists.

CHRISTIAN HANSEN,

Tenor of Boston Grand Opera, Berlin, Vienna, etc.
New York, September 20, 1910.

"Do you think we have heard the worst of the discords in our party?"

"Not yet," replied the musical man. "Just wait till our glee club gets to practising."—Washington Evening Star.

MUSIC IN INDIANAPOLIS.

INDIANAPOLIS, Ind., October 10, 1910.

The Indianapolis Matinee Musical celebrated its thirty-third opening last Wednesday and President's Day was observed as usual with a concert, the artists who appeared being local instead of foreign, as has always been the custom in the past. That the change was satisfactory was proven by the fact that the audience filled the auditorium despite a steady downpour of rain. Preceding the musical offerings Mrs. A. M. Robertson, who has been president of this organization for twenty-four years, made a short address of welcome to the guests and briefly outlined the object of the coming season's work. The artists for the afternoon were Marie Hallen Dawson, violinist; Mrs. George Raymond Eckert, soprano, and Henrietta K. Blakeman, pianist. As a violinist Miss Dawson's work is eminently satisfactory. Her intonation is true, the phrasing artistic and she produces a full tone. With the addition of poise and complete control which experience will bring to this young lady, she will, no doubt, become a brilliant virtuoso. Mrs. Blakeman plays with much finish and high artistic style. Her tone is vital and her interpretations are convincing, the shadings are carefully modulated and she is one of the most interesting pianists connected with the Matinee Musical. The numbers which were given with best effect were "Gnomesreigen" by Liszt and the "Rhapsodie d'Auvergne" by Saint-Saëns. In the latter she was assisted by Mrs. Frank T. Edenharter, who played the second piano part for this number as well as all the accompaniments for the afternoon. As an accompanist Mrs. Edenharter's work will bear close critical analysis, and she supports the soloist with artistic effect. Mrs. Eckert was enthusiastically received and the manner in which the audience expressed themselves left no doubt as to their delight in her singing.

On Wednesday evening the new members of the faculty of the Indianapolis Conservatory of Music, Edgar M. Cawley, director, were presented to the Indianapolis public for the first time in Hollenbeck Hall, before an audience which included many of the most prominent musicians of the city. The pianist, Carl Beutell, demonstrated that he is worthy of his position and, in the future, when speaking of the leading pianists of the city, this artist will have to be taken into consideration. The same is true of Glenn Friermood, the baritone. The program gave ample opportunity for the pianist to display his interpretative power and his technical equipment, which he did with credit to himself and the school with which he is connected. His part of the program opened with the Bach fantasia and fugue in G minor, but the fantasia was not given with the same clearness as the fugue. In

the former a slight disturbance of self composure, no doubt, would account for a too free use of the damper pedal, but as this was overcome before the beginning of the fugue, his playing of the latter was characterized by its clearness and distinction. His other numbers included a wide range, with one selection by the artist himself. He revealed a musical intelligence throughout which stamps him as a well rounded artist, and as a composer the number which he played would indicate that he has marked talent as such. Mr. Friermood has a baritone voice of decidedly pleasing quality which he uses with skill and judgment. While his voice would not impress one as being powerful, yet it is of manly strength, and he sang his selections with much taste and artistic interpretation.

Aurele Borris, of Marion, assisted in a recital in Aeolian Hall last Wednesday evening and his work was well received by a small audience. As a singer Mr. Borris possesses many qualifications which would commend him as an artist, but the fine effect of his work is much marred by defective intonation. His perception and interpretation of his songs and his well defined dramatic power make his work interesting, but at times there is decided lack of regard for the pitch.

Margaret June Alexander, a young lady who is meeting with unusual success as a pianist, has just returned from Manistee, Mich., where she gave a recital in the home of Mr. and Mrs. T. J. Ramsdell. The young lady's playing was of high order and her work elicited much favorable criticism.

GEORGE RAYMOND ECKERT.

"Waiter, ask the orchestra to play something different."
"Any particular selection, sir?"
"Something slower. I can't chew my food properly in waltz time."—Washington Herald.



PITTSBURGH, Pa., October 9, 1910.

Preparations are being made for an auspicious opening of the Pittsburgh Symphony Orchestra, Bernthaler, conductor. Those in charge of this orchestra claim great interest in the season. Surely, if soloists will help the season to prosperity, nothing is lacking in this respect, for not for years have so many brilliant singers and instrumentalists been gathered together. And Bernthaler is preparing some choice programs. As was stated last week the season opens Friday evening, November 11, in Memorial Hall.

Anne Griffith, the vocal teacher, returned to Pittsburgh Sunday night after having spent the month of September in Cincinnati, her old home. While in Cincinnati Miss Griffith gave daily lessons to some of the professionals and teachers in that city.

Luigi von Kunits has taken his place among the noted violinists of Europe. He has been honored with one of the most important engagements in Vienna on November 16, when, under the management of Alexander Rose, he will open the new Urania Hall. Mr. Von Kunits has also been engaged to give concerts in Budapest and Berlin.

John R. Roberts, baritone, and Sue Harvard, soprano, were the soloists at the concert under the auspices of the Masonic Lodge of Wilkinsburg held at the Penwood Club on October 7. Miss Harvard is a newcomer in Pittsburgh, having come from Steubenville to fill the position of soprano soloist at the Christ M. E. Church. Mr. Roberts, besides this engagement, has closed engagements to give a recital in Homestead on October 18 and as a soloist in Gaul's "Holy City," to be given in Carnegie Music Hall on October 27.

The Pittsburgh Male Chorus will inaugurate its season of 1910-11 on November 21. An excellent program has been arranged by Mr. Martin for this first concert. In response to general request the club will present Protheroe's dramatic setting of "Nun of Nidaros," which created such a great impression when given here five years ago. Christine Miller is the assisting artist at this concert and will sing besides several regular things in her repertory four new songs for the first time in this city. Greater interest is being aroused each year in the competition for the prize offered by the club to American composers. This year the composition will be a setting of Longfellow's "The Village Blacksmith," and will be rendered at the second concert. The officers for the year are: President, W. E. Porter; vice president, John A. Hibbard; recording secretary, W. B. Lawton; corresponding secretary, L. C. Lockie; treasurer, L. S. McKeever; and the directors, F. W. Cutler, G. Paul Moore, C. G. Warfel, Thomas Morris, Samuel Beddoe and C. M. Rorah. The accompanist is Jackson Edwards.

T. Carl Whitmer, of the Pennsylvania College for Women, will on the evening of October 21 give a recital at the college assisted by Madame Graziani and Jean Fisher. On Friday, November 18, Mr. Whitmer will give a program of his own works and will be assisted by Christine Miller, who will sing several groups of his songs. Mr. Whitmer will play some piano compositions and will render the piano music incidental to a reading given by Miss Kerst, of the college.

Selmar Jansen is the latest recruit of pianistic Pittsburgh, Mr. Jansen having located here recently. He will engage in teaching and concert work. Mr. Jansen studied with Sally Liebling at one time, subsequently with Ruefer, of the Academy of Art in Berlin; with Pfizner he studied composition, and with Loewengard, counterpoint and fugue. He played for the first time in Berlin when but eight years of age and again at seventeen. The next few years he traveled extensively, doing concert work. A glance at some of the programs given by Mr. Jansen disclose a firm hold on the piano classics. In his repertory

are found the severely classic schools, the romantic modern and the ultra modern. He has also many transcriptions of his own. Mr. Jansen will probably give a recital before the Tuesday Musical Club before long.

Pauline Donnan, a coloratura soprano from Missouri who is spending the early fall in Pittsburgh, gave recently at the Westminster College of Music, of which William Wilson Campbell is director, an interesting program of songs. Among the numbers chosen for this recital were Bach's "Meine glaubiges Herze," Mozart's "Voi che sapete," the "Jewel Song" from "Faust," Schumann's "Auftrage," Schubert's "Ständchen" and Brahms' "Meine Lieb ist Grün." She also sang in English songs by Arne, Hawley and Cadman. Miss Donnan closed her program with brilliant success by singing the polonaise from Thomas' "Mignon." Mr. Hearn, of the faculty, played the accompaniments and contributed numbers by Chopin, Henselt and MacDowell.

E. Lucille Miller, the soprano, has scored another success in Pittsburgh, this time with the Pittsburgh Festival Orchestra under the direction of Carl Bernthaler, in the music gardens of the Hotel Schenley. The occasion was "Bankers' Night," for the concert was under the auspices of the Bankers' Association of Pittsburgh. In commenting upon Miss Miller's singing the Pittsburgh Bulletin said: "Miss Miller, whose personality always wins appreciation, delighted everybody. Her voice, a soprano, has some exquisite birdlike notes, and she has splendid breath control." Miss Miller's numbers at the concert included an aria from "Robert the Devil," "Songs My Mother Taught Me," by Dvorák, and several songs by American composers.

Ernest van Toff will give a lecture and recital at the Rittenhouse next Tuesday evening. He will play compositions by Haydn, Chopin, Lanella, Beethoven, Saint-Saëns, Ochs and Schumann.

CHARLES WAKEFIELD CADMAN.

Rappold and Werrenrath Sing in Brooklyn.

New Yorkers who fancy that Brooklyn is a place merely for sleeping and church going should have seen the splendid affair given by the Official Divan of Kismet Temple A. A. O. N. M. S. at the handsome temple on Herkimer street and Nostrand avenue, Monday night of this week. The full particulars must wait until next Wednesday, but in this hurried review it should be stated that Marie Rappold, the prima donna from the Metropolitan Opera House, and Reinald Werrenrath, one of the popular baritones of the American concert stage, were especially engaged for the concert part of the event, which was given at grand opera prices. Madame Rappold rushed on from Maine where she is singing at the annual music festival, in order to take part at the Kismet Temple celebration, and Tuesday she was obliged to rush back to Maine to conclude her engagement with the festival directors. At the concert in Brooklyn Monday night, Madame Rappold sang the big aria, "D'Amor sull' ali rose," from "Il Trovatore"; the "Prayer" from "Tosca," "Frühlingsnacht," of Van der Stucken and "Chanson Provençale" by Dell'Acqua, and two encores. She was in glorious voice and disclosed at once that her year in Europe has been one of decided artistic benefit to her. Her high tones were thrilling and as pure as crystal, but it was on the dramatic side where the prima donna gave evidences of marked advancement.

Mr. Werrenrath sang a recitative and aria from Handel's "Julius Caesar," and a group of songs by Bruno Huhn, Hawley, and Mabel Daniels. His noble voice and admirable English diction were causes for rejoicing. Both singers were received with sincere warmth. Their portion in the concert closed with a duet from "Il Trovatore." More next week about Madame Rappold and Mr. Werrenrath; also about the hospitable and music loving Masons of Kismet Temple.

The Bel Canto Musical Club.

The Quartet of the Bel Canto Musical Club, consisting of Vivien Holt, Jeanette Barondess, Harry Hepner and Mr. Goldwater, appeared for one week at Wanamaker's Auditorium recently before large audiences, who were delighted with their beautiful solo and ensemble singing. They have been re-engaged for future appearances at Wanamaker's during the present season. They are all pupils of Lazar S. Samoiloff, and the artistic work of this Quartet speaks well for their teacher.

Gertrude Rennyson to Visit America.

Gertrude Rennyson, who sang several years ago in the Savage English Grand Opera Company, and went to Europe for further study upon the advice of Madame Nordica, will return to her native land this season after an absence of five years. She has appeared at the Court Opera Houses at Dresden, Vienna, Prague, Brussels and Covent Garden, London. Miss Rennyson sang Elsa last year at Bayreuth.

Guilmant School Begins New Season.

The Guilmant Organ School reopened for the season Tuesday morning with a large enrollment. Mr. Carl has returned to New York and with the other members of the faculty each department is already in full working force. Daniel Gregory Mason, the noted lecturer, will address the students on "César Franck" Thursday of this week and illustrate at the piano. Mr. Carl has outlined an attractive and interesting scheme of work, lectures, recitals, etc., for the season, which will undoubtedly be of large value to the students. Among those already in New York who will study this season at the school are Miss Lynn (Florence, Italy), Joseph B. Talmadge, Auburn, N. Y.; Anna D. Campbell (Michigan); Julia Brewer, Danville, Va.; Charlotte Louise Zundell, Brooklyn; Anna D. Palmer, New York; Miss Taylor, Walden, N. Y.; Florence N. Wilken, Flushing, N. Y.; Clarence Arthur Tufts, Belleville, Ill.; Cora Conn Morehead, Findlay, Ohio; Troll Rees, St. Clairsville, Ohio; J. Watson Macdowell, Woodlawn, N. Y.; John Standerwick, New York; Roy Falconer, Jersey City, N. J.; Gertrude H. Hale, South Orange, N. J.; Henrietta Helmholtz, New Rochelle, N. Y.; Maud Thompson, New York City; Roy Leslie Holmes, Monticello, N. Y.; Rowland Claffey, Bayonne, N. J.; Mary Adelaide Liscom, New York; Helen Bennett, Maspeth, N. Y.; Katherine Estelle Anderson, Peekskill, N. Y.; Teresa Weber, Brooklyn, N. Y. Students' recitals will be given at frequent intervals, and several new features will be introduced during the course of the season.

Thomas Whitney Surette will give a course of lectures on important subjects. This is Mr. Surette's third year at the school. Howard Duffield, D. D., will deliver a series on "Hymnology" during the winter term. Clement R. Gale, Mus. Bach, Oxon, Warren R. Hedden, Mus. Bach, F. A. G. O., Henry Seymour Schweitzer, F. A. G. O., are among the members of the faculty who are already with their respective classes. Mr. Carl, as heretofore, has charge of the organ department. Each student receives a private lesson from him each week; no class work is done with the organ students. The Guilmant Organ School will have a successful season.

Ovide Musin at Newark.

A complimentary concert, introducing to the music loving public of Newark, N. J., the new conservatory about to be started by Ovide Musin, was given at Wallace Hall, October 6. A large audience greeted Mr. Musin and his associates, and from the generous applause it was evident that the concert was fully appreciated. Mr. Musin plays as remarkably as ever. In everything he does, the true artist is evident. His style, temperament, refinement and wealth of tone make the audience linger and clamor for more. In his own compositions, Musin is pre-eminent, and at the concert Thursday evening it was evident, from the rapt attention, that Newark appreciated the efforts of a man who has devoted his life to his art and who is today known and respected throughout the world.

The program presented three pupils of Florence Austin, each exhibiting talent and who showed that they had been well drilled in the finer details of violin playing. Master Joe Stoopack was heard in the adagio from concerto No. 4 (Vieuxtemps) and the polonaise in D (Wieniawski). Although a mere boy, he gives promise of a most brilliant future. His tone is clear and steady and his deportment honest and sincere.

Florence Mulford Hunt, who also assisted Mr. Musin, scored an ovation at each appearance. Miss Hunt is admired by every one in Newark. Her voice, a mezzo-contralto of the most luscious quality, and a charming personality make her an artist of unusual qualities. Miss Hunt's songs were well chosen and her excellent diction and phrasing were excellent.

It is seldom that the accompanist ever comes in for honors. However, the versatile Florence Austin proved that she is entitled to a share of them. She also demonstrated the fact, as shown by the excellent playing of her pupils, that she is a teacher as well as a performer.

Mary Lansing to Tour.

Mary Lansing, contralto, who was soloist with the Dresden Philharmonic Orchestra on its tour of America and who came in for a large part of the success of that memorable trip, is to be heard on tour again this season. Miss Lansing is a pupil of Lamperti and Jean de Reszke, and judging from the exceptional success she has met in America, she is one of the most promising of the American singers.

George Carré's Bookings.

Manager Lagen announces that George Carré, the well known tenor, has recently been booked to appear in the following cities: October 18, Salamanca, N. Y.; October 19, Olean, N. Y.; October 20, Jamestown, N. Y.; November 10, New York City; December 8, Waltham, Mass.

Slivinski, the pianist, who has been in Paris, has returned to Russia. He did not appear in Paris, publicly.



TWIN CITIES, Minn., October 8, 1910.

Arthur Wallerstein has been engaged as director of the Thursday Musical Symphony Orchestra and rehearsals for the season's concerts will begin Monday next. Mr. Wallerstein is a newcomer in the Twin Cities, having been here only about a month, but he has already become favorably known as a musician of splendid attainments. He is a native of Dresden, where he had practical experience and instruction in the art of directing under Von Schuch, general music director of the Royal Court Opera. For the past several years he has resided in Hull, England, where he was director of the Hull Symphony Orchestra subscription concerts. It is expected that the Thursday Musical Orchestra will have a membership of at least forty and perhaps fifty and it is Mr. Wallerstein's intention to take up for study the symphonies of Haydn, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, as well as the overtures of the classical period, and to combine with this the study of some of the more modern scores which can be handled by an orchestra of fifty.

Louis W. Gay was in town this week making arrangements for the appearance here of the Sheffield Choir. The choir will be heard at the Auditorium in St. Paul on May 7 but no announcement is made of the program or other features of the appearance. It is, of course, certain that the St. Paul Symphony Orchestra will not be here for that concert as the orchestra will be on tour and far away by that time.

Speaking of the tour of the St. Paul Symphony Orchestra one is reminded that this is to be the first tour of this organization, yet it is to be a tour of greater proportions than many other orchestras attempt even after several years of successful touring. The orchestra will play as far West as Edmonton, Canada, and Butte, Mont., and will go as far East as Syracuse, N. Y., playing many important cities between, as Kansas City, Omaha, Des Moines, Rochester, Chicago, probably Denver, and together with forty or fifty minor cities including Winnipeg, Duluth, Grand Forks, Houghton, etc. As far as mapped out the tour will occupy ten weeks, finishing about June 15. The orchestra will be conducted by Mr. Rothwell and he will have with him the forty-four best men from the big orchestra, besides a quartet of singers and Mr. Wagner, the manager.

The prospectus of the St. Paul Symphony Orchestra was issued this week. It is a handsome pamphlet of sixteen pages, containing the formal announcement of the season, the list of soloists with pictures, the works to be performed, and data concerning the seat sale. Some of the artists for the Tuesday evening concerts are: Melba, November 1; Kocian, November 15; Constantino, December 13; Elizabeth Rothwell-Wolff, December 27; Kirkby-

Lunn, January 10; Samaroff, January 24; Frances Alda, February 7; Hambourg, February 21; De Gogorza, March 7, and for the Sunday concerts, Georgia Hall and Adams Buell, November 26; Dalton-Baker, December 4; Hesse-Sprotte, December 18; Rosario Bourdon, January 1; Lilla Ormond, January 29; Guy Woodward, February 12; Ora Fletcher, February 26. Season tickets for the evening concerts sell from \$4 to \$12.50 and for the Sunday concerts from \$2 to \$4.50. The seat sale opened Thursday and for the first two days was the largest in the history of the orchestra, which would seem to presage another record season for this organization.

The Schubert Club opened the season with a recital in the Park Congregational Church, Thursday evening. The recital was given by Harry Phillips, baritone, assisted by Carrie Louise Aiton, violinist. Mildred Phillips and Ina Grange were the accompanists. Mr. Phillips is just home from five months in Europe. The result of his work abroad was very noticeable. It has done nothing for his voice, but his style is improved immeasurably, both in English aria and German lieder. His singing of "Honor and Arms" was in marked contrast to anything of the kind he had done before and his splendid interpretation of the "Four Serious Songs" of Brahms showed his thorough insight into the character of these songs. Miss Aiton played pleasingly. The recital was for members of the club and guests only and every seat in the church was taken.

The first of four organ recitals was given by Hamlin Hunt in Plymouth Congregational Church Wednesday evening. One has a feeling that organ recitals are all very much alike, but it must be admitted that Mr. Hunt's recitals are different. His work is characterized by elegance and force, cleanness of enunciation and mastery over the mechanical side of the art. One of the most enjoyable numbers on the program was the Merkel sonata played by Lillian Crist, organist of the First M. E. Church and a Hunt pupil.

Aurelia Wharry is back from five months in Florence and Levato, where she studied with Signor Braggiotti and coached with Madame Braggiotti. Miss Wharry has opened her studios in St. Paul and Minneapolis, and has added classes in Italian diction, a new feature to her work this year. As she is a master of the Italian language she feels that much of her time can profitably be devoted to teaching the language. Besides her studio work Miss Wharry will devote much time to concerts and recitals.

A concert that is sure to draw a large house and to be one of the interesting events of the early season is that announced by Madame Hesse-Sprotte and Mr. and Mrs. James A. Bliss to be given at the Unitarian Church on

Tuesday evening, October 18. A novelty of the program is the large number of American works to be performed. Madame Hesse-Sprotte will sing the aria from "Marie Stuart" by Mrs. H. H. A. Beach as her principal number, and Mr. Bliss will play a "Praeludium" by Arne Oldberg, "Improvisation" by MacDowell, and "Scherzo" by Walter Spry as his principal group. Mr. and Mrs. Bliss will play the Saint-Saens "Variations on a Theme by Handel," a Debussy "Danse Profane," and the Arensky "Polonaise" for two pianos.

The Weil-Frankel agency has a tremendous list of artists on its books. Among them are: Henriot Levy, May Williams Gunther, Lulu Boynton, Carrie Louise Aiton, Mrs. C. W. Critten, William Ashley Ropps, Harry Phillips, Max Weil, Fram Anton Korb, Dr. Franklin Lawson, Jessie Lynde Hopkins, Harold Henry, Edward Walker, Arthur Middleton, Tollefsen Trio, Sibyl Sammis-McDermaid, Marion Green, Lucille Tewksberry, John B. Miller, Leo Tecktonius, David Duggan and others.

A letter from Johanna H. Madden at Basle shows an interesting phase of music study in Europe. Mrs. Madden, who has been with Busoni since May, writes in part as follows:

The so-called "Meister-Kursus," under Professor Busoni, is now, as we say, in full swing, and as you were so taken with Professor Busoni's art last year I think a short outline of the work here will interest you. Even to come in contact with a man of Professor Busoni's intellect three times a week from 3 to 7 o'clock and to hear him give four recitals and conduct an orchestra playing his own compositions is, I think, the chance of a lifetime. One can not possibly fully appreciate both the mental and musical gift of Professor Busoni until one sees him as he is here in Basel. Intellectually he is a giant and towers above anyone I have ever seen or heard. He teaches in English, French and German, and the benefit derived therefrom is certainly remarkable. In Europe Professor Busoni is called the greatest Liszt and Bach interpreter, but after having heard his last Chopin recital one naturally ceases to believe that there has ever been such an interpreter of the Polish composer. It seemed as though I had never heard the études before; the preludes were marvels of tonal beauty; the C minor nocturne was a revelation, and the G minor ballade and the polonaise, op. 53, simply overwhelming. After all was over a remark made by a very well-known manager (not Busoni's) came to my mind, "All great pianists agree that Busoni is at the top of the ladder." The audience was most enthusiastic and we Americans naturally feel great pride in being allowed the privilege of enjoying the great art of Professor Busoni and hope for more in the future. Mr. Busoni's wife and son are also here; the latter is a very talented and handsome boy of eighteen, and Mrs. Busoni charms everyone with her magnetic personality. I have never seen anyone so well suited to be an artist's wife. When I saw Mr. Busoni last July in Berlin I was quite shocked to see the tired expression on his face, but now he seems like his former self and seems greater at every recital. The Americans were certainly not few and far between in Europe this season. They were in evidence everywhere. In Munich I heard Bruckner's eighth symphony wonderfully played by 114 men. I met Mr. Oberhoffer as we were leaving the concert hall. I believe he expected to remain to hear Mahler's great work. The French are holding full sway there now.

Programs of more than ordinary interest and of vital importance to the students of the Minneapolis School of Music, Oratory and Dramatic Art are being given every Saturday morning at 11 o'clock in the Recital Hall and are attracting large audiences of pupils and friends of the school. Kate M. Mork, pianist; Margaret Gilmor, pianist, and Alice O'Connell, reader, members of the faculty, rendered a program this morning and the interest and enthusiasm aroused by the participants was evidence of hearty appreciation.

Tenie Murphy, contralto, artist pupil of William H. Pontius, and Lulla Glimme, pianist, pupil of Carlyle Scott, assisted by Hortense Pontius (accompanist), Wendell Heighton (cellist) and Jean Koch (violinist) are announced to give the program next Saturday morning. Lester Luther, basso, for three years a promising pupil of William H. Pontius, won first place in an operatic contest conducted in Chicago last week. There were 600 contest-

WILLIAM H. PONTIUS, Director Department of Music

CHARLES M. HOLT, Director Department Oratory and Dramatic Art

MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn. Largest and most reliable school in the Northwest. All Branches. Faculty of 44. School building has splendid recital hall with stage for acting and opera. Send for illustrated catalog C.

Arthur Wallerstein

Late Conductor, Hull (Eng.)
SYMPHONY ORCHESTRA
Conductor "Thursday Musical" SYMPHONY ORCHESTRA MINNEAPOLIS

MME. B. HESSE-SPROTTE, Contralto

CONCERTS, ORATORIOS, RECITALS, TEACHER OF VOICE. Late of the Opera at Wiesbaden, Mainz, Düsseldorf. Studios in Minneapolis and St. Paul. Management of Northwestern Concert Direction.

MADAME ROTHWELL-WOLFF
DRAMATIC SOPRANO

Opera, Concert, Oratorio and Recitals

MANAGEMENT:

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

KATHARINE HOFFMANN Accompanist

With Schumann-Hindak, Last Season in Europe

HOME ADDRESS: ST. PAUL

NORTHWESTERN CONSERVATORY, MINNEAPOLIS
DEPARTMENT OF MUSIC, ART AND EXPRESSION
Pupils received at any time. Faculty—Thirty-four experienced instructors—many of them professional artists of wide reputation. Course—Private and class instruction in all departments, from elementary to post-graduate work. Normal Classes.
O. A. EVERS, President.

HUTCHESON.

Management:

LOUDON CHARLTON

868 Carnegie Hall, New York

STEINWAY PIANO

ants, Jean Koch, head of the violin department, will arrive from Germany this week and begin his teaching at the school. Charles M. Holt, director of the dramatic department, has been elected director of the University of Minnesota Dramatic Club again this year. This is the seventh season that Mr. Holt has coached the club. Among notable performances given under his direction are "The Pillars of Society," Ibsen; "A Pair of Spectacles," Grundy; "Esmeralda," Gillette; "One Summer's Day," Esmond; "Twelfth Night" and "As You Like It," Shakespeare, and "You Never Can Tell," Bernard Shaw. The Shakespearean plays were both given *al fresco* and were so successful that it was necessary to repeat them commencement week for the university alumni. Last year's performance of "You Never Can Tell" received much favorable comment both from press and the university faculty. The club hopes to put on three plays this year, two modern and one Shakespeare. The first play will probably be selected from Clyde Fitch, Oscar Wilde or Bernard Shaw.

OSCAR HATCH HAWLEY.

New Opera Company.

Joseph Carl Breil, who is known for his music to "The Climax" and "The Song of the Soul," is organizing a unique opera company which will begin a road tour, October 27, preparatory to going to Chicago and afterward to New York. The company will be known as the New Opera Company. Its purpose is to present the highest forms of opera by some of the best known artists in the grand opera field. The company will consist of but four and five characters, respectively, in the two new operas to be presented. These are "Corsica," a tragedy opera, book by F. F. Schrader, music by Irene Berge, and "Love Laughs at Locksmiths," book by F. F. Schrader and music by Joseph Carl Breil. The principal member of the organization will be Christian Hansen, who was last season at the Boston Opera, where his work created a sensation. With him will be associated Frances Hewitt Browne, who was well known some seven years ago as prima donna at the Tivoli Opera House at San Francisco, and has since made a record at the Comique in Paris; Robert E. Cavendish, baritone, formerly of the Carl Rosa Company in England and afterward with Madame Mantelli on her tour of this country; Vera Roberts, contralto, who was at the Imperial Opera in Vienna, Cologne and Dantzic and who appeared at the Boston Opera last season; and Don Chalmers, the well known basso. Irene Berge, formerly conductor at Covent Garden, London, will be the conductor. With the company will also appear Mlle. Voelzeke, the classic dancer, who did the dance last winter in the London production of Richard Strauss' "Salome." The company will also embrace several other persons well known in the opera field.

OBITUARY

Charles J. Capen.

Boston has lost a noted educator in the death of Charles J. Capen, who passed away on October 2 in the eighty-seventh year of his age, after a continuous teaching service of fifty-eight years in Boston's schools. As unique and interesting as his teaching career was, Mr. Capen had another side which might be termed his avocation which was even as dear to him as his life work. Possessing remarkable musical gifts he early learned to play the organ entirely by himself and filled the position of church organist at the Unitarian Church in Dedham, Mass. (his home) for twenty years, holding a like position later in the Orthodox Church for seven years. For sixty years all told he was both organist and choir director in divers places, and during his college days was known to walk eight miles, and during his vacation twenty miles, each Sunday to meet his engagements as organist in the Unitarian Church at West Cambridge, now called Arlington. Charles Lemuel Capen, the brilliant and versatile musician and critic, who died an untimely death from nervous breakdown due to overwork, was the gifted son of his equally gifted father.

Mary Emma Moore-Riker.

Mary Emma Moore-Riker died at her home in East Orange, N. J., Thursday, October 6, after several months' illness. Mrs. Riker was in her fifty-sixth year. Before her marriage, she taught piano and during her life took an active interest in music. The deceased was born in New Brunswick, N. J., and was descended from a family of educators identified with the history of her native State, and which included men and women devoted to musical art. The late Mrs. Riker is survived by three sons, C. Frederick Riker, of New York; G. Clifford Riker, of Orange, N. J., and J. Albert Riker, connected with THE MUSICAL COURIER.

William H. Pilcher.

William H. Pilcher, the organist, pianist and composer, died some weeks ago in Rosedale, Kan. He had lived for some years in New Orleans and more recently in Chicago. The deceased was a grandson of the late Henry Pilcher, noted a generation ago as an organ builder in England. William H. Pilcher was a pupil of the late Robert Goldbeck, and it is said that he also studied in Europe, first with Liszt and later with Von Bülow. Pilcher was born

in St. Louis in 1854. He is survived by his venerable parents, five brothers and two sisters. The remains were taken to New Orleans for interment.

Enrico Duzensl.

Enrico Duzensl, former operatic tenor, member of the Campanini Company, De Vere Company, and before that of the Graz (Austria) Royal Opera House, died October 5. The remains were cremated at Union Hill, N. J., October 8. The Schlaraffenbund, numbering among them many well known musical folk, sent a delegation to attend the funeral, Albert Von Doenhoff at the head. Signor Duzensl had some well known pupils before the public and was in his day a favorite tenor. He devoted his later years to teaching.

Sophia Newman.

Sophia Newman, widow of the late Maurice Newman, died recently at her late home, 972 Greene avenue, Brooklyn. The deceased was the grandmother of Victor Benham, the pianist now connected with the Detroit (Mich.), Conservatory of Music.

Julius H. Dettmer.

Julius H. Dettmer, the violinist, a native of Hanover, Germany, died at his home, 72 Cumberland street, Brooklyn, Thursday, October 6. The deceased was fifty-eight years old. He is survived by a widow and one son.

Mrs. Caperton to Have New York Studio.

Mrs. Ratcliffe Caperton, successor to Giovanni Batista Lamperti, whom he declared was capable of teaching his method and considered by him worthy to be called his representative and assistant, announces that she will teach two days each week this winter in New York. Mrs. Caperton has just closed the most successful summer the Lamperti School of Vocal Music in Portland, Me., has ever had. Her pupils have come from Canada and all parts of the United States and she also numbered among her students several prominent members of the Episcopal clergy, who expressed the wish that "every seminary might be able to have her as instructor." Mrs. Caperton is now resting at her home in Philadelphia and will not resume her lessons until October 15, except at Ogontz School, which has already claimed her, as in former years.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Homer A. Norris.
Helen Ten Brooke.

BERRICK von NORDEN

ALICE PRESTON

For Terms and Dates Address: Tuxedo Park, N. Y.

BELLA

ALTEN

PRIMA DONNA SOPRANO
Metropolitan Opera House

FOR CONCERT AND RECITALS

Address: METROPOLITAN OPERA HOUSE, N. Y.



MME. FRIEDA LANGENDORFF

PRIMA DONNA CONTRALTO

Concerts, Recitals, Oratorio

Sole Management: LOUDON CHARLTON. 868 Carnegie Hall

CLARENCE EDDY

ORGAN OPENINGS, CONCERTS and RECITALS

Tour of the United States and Canada

ENTIRE SEASON, 1910-1911

Management: HAENSEL & JONES, 1 East 42d Street - New York
Personal Representative: THOMAS J. DONLAN, Colonial Building, - Boston

BISPHAM

SEASON OF 1910-11 BOOKING

For Dates Address

LOUDON CHARLTON

Carnegie Hall - New York

TENOR

307 West 98th Street Tel. 3064 River
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wallace Bureau
1 West 24th Street, New York

SOPRANO

Concerts, Recitals

Telephone, Tuxedo



PIANO INSTRUCTION and
TECHNIQUE A SPECIALTY

FREDERIC MARINER

NEW RECITAL STUDIO:

250 West 87th Street, New York
at Broadway

EVERETT PIANO USED

JUST PUBLISHED
1910-11 Issue

American Musical Directory

ELITE EDITION

AN INDISPENSABLE VOLUME

Delivered on receipt of

\$3.00

LOUIS BLUMENBERG, Publisher
437 FIFTH AVENUE, NEW YORK

Mary LANSING

CONTRALTO

Oratorio, Recitals, Concerts
Management: MARC LAZEN, 434 Fifth Avenue, New York City

HUSSEY

CONTRALTO

Management: HAENSEL & JONES, One East 42d St.
Personal Address: 122 West 114th Street Phone 5414 Morning

ANTON FOERSTERPIANIST
1024 Lawrence Ave.
Chicago, Ill.B
E
R
T
H
A**YOCUM**PIANIST
Direction: MARC LAGEN
434 Fifth Avenue New York**SHREVEPORT LA. SCHOOL OF MUSIC**

MR. and MRS. E. H. R. FLOOD, Directors. : : Catalogue, All Branches

STUDIOS
KIMBALL
HALL**RAGNA LINNE**DRAMATIC
SOPRANO

Master School for Violinists.

MICHALEKBOHUMIL MICHALEK, Director.
The most rigid, searching investigation will result in a strong confirmation of the fact that our Violin School is immeasurably superior to any similar institution in this country. Year book mailed free.
FINE ARTS BLDG., CHICAGO.**Edward J. Freund,**VIOLIN VIRTUOSO
Management: Martin Frank
24 Adams St., Chicago, Ill.**WALTER SPRY**CONCERT PIANIST
Director, Walter Spry Piano School, Fine Arts Bldg., Chicago, Ill.**\$100 REWARD**

The Publishers of the well known AMERICAN HISTORY and ENCYCLOPEDIA of MUSIC will pay One Hundred Dollars for the arrest and conviction of one F. K. Thompson, alias F. K. Arthur, R. A. Adams or G. S. Hall, who is defrauding music teachers and professionals by offering a fake American Encyclopedia and History of Music at a ridiculously low price for cash in advance. "Thompson" is medium height, dark hair, dark prominent eyes. Very smooth talker. Nervous manner. Last heard of in West Virginia. A warrant is out for Thompson. If approached, report at once to your police department, and notify by wire Montgomery, Hart & Smith, Attorneys, Chicago, Ill.

JOHN R. ROBERTSBARITONE
Saybrook Apts. — Pittsburgh, Pa.**ARTHUR DUNHAM**(F. A. G. O.)
CONCERT ORGANIST
Address: 2101 Temple, Indiana Avenue — Chicago, Ill.**ALBERT BORROFF**

504 Kimball Hall BASS Chicago, Ill.

James Stephen MARTINVocal Instruction
Studios: { 6201 Walnut Street } Pittsburgh
{ 307 Nixon Building } Pa.**THE AUDITORIUM HOTEL**Michigan Boulevard and Congress Street, Chicago
For twenty years the leading hotel of the city, will be carefully maintained in that Leading Position by its NEW MANAGEMENT which went into effect October 1, 1909. Upward of \$300,000 have been expended for improvements, new plumbing, decorations and furniture. The restaurants have been refitted and newly decorated. Cuisine and service unexcelled.
W. S. SHAFER, Manager**PRISCILLA CARVER**PIANIST, ENSEMBLE
PLAYER and TEACHER
250 Central Ave., Highland Park, Ill.
Phone Highland Park 1044**OBERLIN**

OHIO

Conservatory of MusicIdeal Environment, College
Advantages—Eight Hun-
dred Students Last Year.
CHARLES W. MORRISON, DirectorTheory **FRANK WALLER** Accompanist
Organist Memorial Church of Christ
Phone, Bressel 2201 629 Fine Arts Bldg., Chicago, Ill.**ELIZABETH PILLOW** SOPRANO
South Side Studio:
5200 Washington Avenue
CHICAGO, ILL. **OLIVER** Pupils
VOICE Production**KARLETON HACKETT**

TEACHER OF SINGING

Kimball Hall, Chicago

MARY A. COXVIOLINIST
American Conservatory, Kimball Hall Building
Residence Phone, 3582 Hyde Park Chicago, Ills.**MYRTLE R. LEE**COLORATURA MEZZO-SOPRANO.
Song Recitals, Clubs, Teaching. Graduate of Stern
Conservatory of Music, under Blanche Corelli.
Phone, Normal 1872. 419 Fine Arts, Chicago.**MORTIMER WILSON**Theory and Composition
LEIPSIC HAYDNSTRASSE 3**ALTA MILLER, Soprano**Concerts, Recitals, Teaching.
1707 HINMAN AVE., EVANSTON, CHICAGO
Telephone, Evanston 318Georgia **KOBER** PIANIST
Pupils Accepted
SHERWOOD SCHOOL
Fine Arts Building
Chicago - Ill.**PAUL DUFALT** TENOR
CONCERTS and ORATORIO
INSTRUCTION
Specialty, French Diction
339 West 23d Street
Phone, 2992 Chicago**HAMBURG, GERMANY**
Bundes Strasse 15 (after October 1st).**Madam Wera Ressa Henry**Authorized Representative of the Famous Louise
Ressa Vocal Method (old Italian).**Christian HANSEN**TENOR
Boston Grand Opera Co.
Concert-Recital
Address: BURGSTALLER 521 Washington Street
Boston, Mass. Personal Address: 2047 Broadway, New York**KATHERINE ALLAN LIVELY**PIANIST
Houston - - - Texas**SCHOOL OF OPERA AND DRAMA OF NEW YORK**For the Study of GRAND OPERA ROLES
OPERA STAGE TECHNICMaestro F. TANARA of Metropolitan Opera House. Italian and French Repertoire
ALBERT MILDENBERG, Artistic Director
WRITE FOR CATALOGUE 136 West 77th Street**FAY CORD**

SOPRANO

MARC LAGEN
434 Fifth Avenue
NEW YORK**ETTA EDWARDS**Formerly of Boston
Voice Culture and Repertoire
5614 Madison Ave., Chicago, Ill.**MARY WOOD CHASE**Concert Pianist
Author of "Natural Laws
in Piano Technique." Director of MARY WOOD CHASE SCHOOL OF ARTISTIC PIANO PLAYING.
630 FINE ARTS BUILDING, CHICAGO, ILL.**RICE**

TENOR



Tour 1910-11

Has sung to millions of people
MANAGEMENT:
THE SAWYER MUSICAL BUREAU
251 West 80th St., New York City**BERGEY**TENOR Mrs. BERGEY, Pianist
Teachers of Singing and Piano
600-601-602 Steinway Hall
Chicago, Ill.**PEABODY CONSERVATORY of MUSIC**Mt. Vernon Square HAROLD RANDOLPH, Director
ENNEW, the Conservatory is able to offer exceptional advantages and maintain a Staff of 60 Eminent European and American Masters, including
Otis B. Bojse, Ernest Hutcheson, J. C. Van Hulse, Emmanuël Wad, Bart Wirtz, Harold Phillips, Certificates awarded. Circulars mailed.
Free Scholarships given. Diplomas and Teachers' Certificates awarded. Circulars mailed.**CHICAGO MUSICAL COLLEGE**Now in its NEW HOME Facing the Lake Front Park
The finest building of its kind in the world. Valuation \$1,000,000.00. Housing the largest of all institutions of Musical Learning.

Containing ZIEGFELD HALL, An Ideal Auditorium

ALL BRANCHES OF

Acting MUSIC Expression

Opera Modern Languages

Acquisitions to the Faculty:

ANTON FOERSTER—The Eminent Pianist and Instructor of Berlin

ALEXANDER SEDALA—The Famous Hungarian Violinist

MAURICE DEVRIES—The Famous Vocal Instructor, formerly

Leading Baritone, Paris Grand Opera and Metropolitan

Opera Co., New York. Founded 1867

Dr. F. Z. ZIEGFELD, President

New Chicago Musical College Building,

246-7-8-9 Michigan Boulevard, Chicago

CATALOG MAILED FREE

THEODORA STURKOW

RYDER Pianist

4715 Lake Avenue, Chicago, Ill.

Dr. CARVER WILLIAMS Bass

Exclusive Direction: THE PHILIP RAY AGENCY

Steinway Hall, Chicago

OTTO L. FISCHER

CONCERT PIANIST

Management:

Antonia Sawyer Musical Agency

251 West 81st St., Cor. Broadway

Phone, Riverside 84 New York

JOHN B. MILLER

TENOR

Direction

E. A. STAVRUM

Steinway Hall. - CHICAGO

SHERWOOD

FINE ARTS BUILDING, - - - CHICAGO, ILL.

Best Modern Principles of Artistic, Scientific and

Practical Value.

Paderewski says: "I have read your work with

liveliest interest and greatest pleasure. It is one

of the most important additions to the peda-

gogical literature on pianoforte playing published

for years."

The heads being: Piano, William H. Sherwood,

Director; Vocal, Arthur Beresford; Organ and

Theory, Walter Keller; Violin, Signor Antonio

Frosolono; Public School Music, William ApMa-

doci; Dramatic Art, Winnifred W. Just; Gymna-

stical Dancing, Mabel R. Wentworth; French, Gas-

ton Arnault, Ph.D.
Artist members of the faculty can be engaged
for Recitals, Concerts and Musicales.

SIBYL SAMMIS-MACDERMID

DRAMATIC SOPRANO

Fine Art Bldg. 5219 Hubbard Ave., Chicago, Ill.

WYCOFF

SOPRANO

KUESTER, Mgr.

25 West 42d St.

PAUL W. MCKAY

BASSO CANTANTE

Concerts, Oratorio, Recitals

Address: 2957 Michigan Avenue, Chicago, Ill.

The JENNETTE LONDON School of Music

Special Courses for Children—Advanced Pupils

629 Fine Arts Building - - - Chicago, Ill.

EDWIN GRASSE, VIOLINIST

Manager H. GODFREY TURNER

1402 Broadway. Studio. 161 East 176th Street

FOLDING VALISE PRACTICE KEYBOARD

WRITE FOR CATALOG AND PRICES

THE A. L. WHITEMFG. CO. 315 Englewood Ave. CHICAGO, ILL.

ARTHUR M. BURTON

BARITONE

Fine Arts Building - - - Chicago.

E. LUCILLE MILLER

SOPRANO

Address at Commu-

cations to S. F. TROUTMAN

Sixth Avenue, Pittsburg, Pa.

J. S. TOWNSEND

Maker of Musical Prize Medals

1854 Wabash Avenue Chicago

Diamonds, Watches, Art Jewelry, Rare Silver,

etc. Bought and Sold. Reliable Bargains. Write

Mrs. THEODORE WORCESTER

CONCERT PIANIST

Address: 625 Orchestra Building, Chicago, Ill.

STEINWAY PIANO USED

Gottschalk Lyric School

A comprehensive, well-graded Musical Education.

Instrumental and Vocal, by Teachers exclusively

attached to the School. Catalog mailed.

KIMBALL HALL, CHICAGO, ILL.

Sig. ANTONIO FROSOLONO, Concert

Violinist

712 Fine Arts Building

Management: MME. FROSOLONO

1186 East 43d Street - - - Chicago, Ill.

Ellis Clark Hammann

PIANIST

1824 Chestnut Street PHILADELPHIA, PA.

Grace Nelson

SOPRANO

German, French, Italian, Norwegian, English

610 Fine Arts Building, Chicago, Ill.

THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
 "A great Piano! It satisfies me completely." —Pugno
 "A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
 MANUFACTURERS
 142 W. FOURTH STREET, - CINCINNATI

STRASSBERGER CONSERVATORIES OF MUSIC

Established 1886.

SCHOOL OF OPERA AND DRAMATIC ART

NORTHIDE, ST. LOUIS, MO. SOUTHIDE, GRAND AND SHENANDOAH AVES.
 3301 ST. LOUIS AVE.
 The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.

Reopens September 1st.

51 TEACHERS—EVERYONE AN ARTIST.

Among them are Professors of the highest standard of Europe and America. TERMS REASONABLE. CATALOGUE FREE.

Free and Partial Scholarships for deserving pupils from September on, and many other free advantages.

Academy of Dancing Reopens About Sep. 15th for Children for Adults.
 The Conservatories Halls to Rent for Entertainments of every description for moderate terms.



NEW YORK GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction given in all branches of music from first beginning to highest perfection. Thirty-eight of the most known and experienced professors. Free advantages to students: Harmony lectures, concert, ensemble playing, vocal sight reading. TERMS, \$10 UP PER QUARTER. SEND FOR CATALOGUE.

AMERICAN CONSERVATORY

KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, HERIOT LEVY, SILVIO SCINTI.

Singing—KARLETON HACKETT, DAVID D. DWIGAN, RAGNA LINNE, JENNIE F. W. JOHNSON, JOHN T. NAB.

Organ—WILHELM MIDDLESCHULTE.

Violin—HERBERT BUTLER, ADOLF WEING. Theory—A. WEING, ARTHUR OLAF ANDERSEN. Public School Music—O. E. ROBINSON. School of Acting—HART CORWAY. JOHN J. HATTSTAEDT, President. Catalogue mailed free.

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(The Metropolitan College of Music)

JOHN B. CALVERT, D. D., President. 212 W. 59th St., New York City

THE FACULTY AND EXAMINERS.



KATE S. CHITTENDEN, HARRY ROWE SHELLEY, R. HUNTINGTON WOODMAN, PAUL SAVAGE, H. RAWLINS BAKER, McCALL LAMMAM, WM. F. SMERMAN, MARY FIDELIA BURT, LESLIE J. HODGSON, FANNIE GREENE, KATHARINE L. TAYLOR, GEO. COLEMAN GOW, DAN L. GREGORY MASON, MAY I. DITTO, JOHN CORNELIUS GRIGGS.

25th Season, Monday, October 3d, 1910

Send for circulars and catalogues KATE S. CHITTENDEN, Dean

LAWRENCE CONSERVATORY

A school of quality with noted specialists as instructors

APPLETON, WIS. WILLIAM HARPER, Dean

Send for Bulletin

THE MASTER SCHOOL OF MUSIC, Vocal Dept.

Madame Jaeger, assisted by Edward Falck (assistant director and coach of Metropolitan Opera), and a notable faculty for Language, Sight Singing, Theory, History and Literature of Music, etc. Term begins Oct. 24th. 96 CLINTON ST., BROOKLYN, N. Y.

CONCERT DIRECTION

HERMANN WOLFF

The World's Greatest Musical Bureau
 GERMANY: BERLIN and FLOTTWELLSTRASSE 1
 Cable Address: Musikwolf, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including d'Albert, Ysaye, Ansoorge, Thibaud, Kreisler, Sembrich, Rialer, Van Rooy, Bekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

LEONARD Berlin, W.

Schelling St 6

CONCERT DIRECTION

Representative of Emmy Destinn, Teresa Carreno, Joseph Lhevinne, Brussels String Quartet, Oscar Friedl, Gesellschaft der Musikfreunde, Stern'scher Gesang-verein and others.



LUCIEN SCHMIT

Young Virtuoso Cellist

CONCERTS AND RECITALS

ADDRESS:

234 East 60th Street, New York

REINDAHL VIOLINS



and BOWS

Violas and Cellos

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifth, stopped fifth, thirds, octaves, clear harmonics, pure pizzicato tones, distinct arpeggio, distinct in shake, trill and staccato, and which quickly responsive to bow-pressure from real pianissimo to fortissimo. If you have such a violin you may not be interested; if you have not, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins; if desired, gradual charge accounts opened.

Reindahl Grand Model, \$300.00

REINDAHL VIOLINS

MADE AND ENDED BY

Bernard J. Lindemann, Chas. Gregorowicz, Leonard Jackson, F. E. Hubertson, Axel Skovgaard, S. E. Jacobson, Arthur Hartmann, Jan Kubelik, Emil Seeger, Fritz Kreisler, Alexander Hill, Hugo Hermann

KNUTE REINDAHL

Atelier, 218 Alhambra Bldg

28 East Van Buren Street

CHICAGO, ILLINOIS, U. S. A.



A. B. CHASE PIANOS

Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS



A quality of Tone Which Will please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original Artistic and Beautiful

BUSH & LANE PIANO CO.
 HOLLAND, MICH.

THE STERN CONSERVATORY OF MUSIC

FOUNDED 1850

22a Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

Branche-Institute, Berlin-Charlottenburg, 8-9 Kantstr.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. Principal Teachers: Conducting HARMONY AND COMPOSITION—Gustav Buncke, Alexander von Fielitz, P. Geyer, Wilhelm Klatte, Prof. Arno Kleffel, Prof. Philip Ruefer, Prof. Carl Schröder, Josef Strinsky, Prof. E. E. Taubert, Arthur Willner, PIANO—Louis Bachner, Georg Bertram, Ludwig Breitner, Severin Eisenberger, Al. von Fielitz, Guenther Freudenberg, Ernst Hoffmann, Emma Koch, Prof. Martin Krause, Clara Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutzenko, Gustav Pohl, Prof. Ph. Ruefer, Martha Sauvan, Prof. A. Sormann, Theodor Schoenberger, August Spanuth, Prof. E. E. Taubert. SINGING—Frau Ida Auer-Herbeck, Eugen Brieger, Frau Marg. Brieger-Palm, Karl Mayer (Chamber Singer), Frau Prof. Mathilde Mallinger (Royal Chamber Singer), Frau Prof. Selma Nicklass-Kempner, Nicolaus Rothmuhl (Royal Chamber Singer), Maestro G. Scarneo, Wladyslaw Seidemann, Dr. Paul Bruus, Adolf Schultze, Sergei Klibansky, Alfred Michel. OPERATIC CLASS—N. Rothmuhl. VIOLIN—Prof. Gustav Hollaender, Sam Franko, Alexander Fiedemann, Max Grunberg, &c. &c. HARP—Franz Pönitz, ORGAN—Bernhard Irrgang, Royal Music Director. CELLO—Erich Hollaender, Eugen Sandow, &c. Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-Fifth Year, 1909-1910. 1,505 Pupils, 82 Recitals, 116 Instructors.

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers from the Directorate

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan }
{ Jackson Avenue, Borough of Queens } NEW YORK
{ Ditmars Avenue, Borough of Queens }
{ Riker Avenue, Borough of Queens }

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York }
{ Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London }
{ Jungfernstieg 34, Hamburg, and }
{ Koeniggratzerstrasse 6, Berlin }

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

THE
KNABE
THE WORLD'S BEST
PIANO

THE WORLD RENOWNED
SOHMER



The many points of superiority
were never better emphasized than
in the SOHMER PIANO of today

It is built to satisfy the most
cultivated tastes : : : : :

The advantage of such a piano
appeals at once to the discrimi-
nating intelligence of the leading
artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE
Corner 32d Street

THE VOSE PIANO COMPANY OF NEW YORK

JULIEN W. VOSE, President

IRVING B. VOSE, Vice-President

LEROY W. VOSE, Treasurer

OFFICES: 200 Fifth Avenue, New York

No connection with the Vose & Sons Piano Co. of Boston, Mass.

